BBC

DOCTOR WHO

THE ROLEPLAYING GAME

SECOND EDITION

CUBICLE 7 SEVEN

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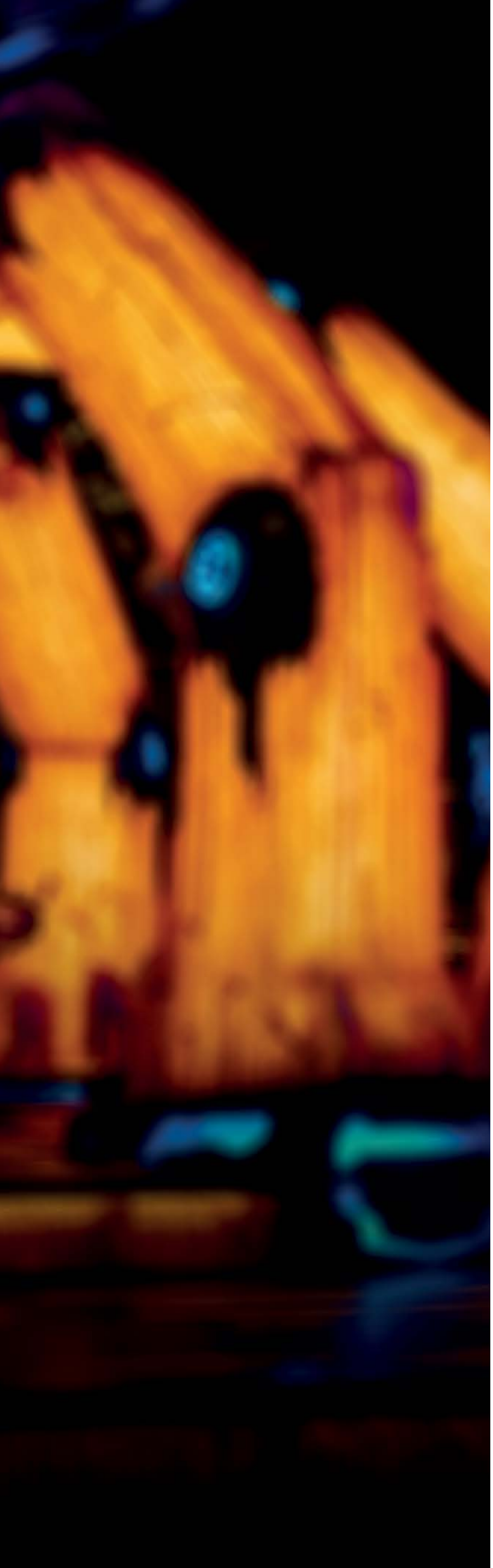
CHAPTER ONE

LET'S GET A SHIFT ON



The Trip of a Lifetime

'And this is the TARDIS. I know what you're going to say, everyone says it when they first step foot inside…'

'Where are all the chairs?'

*'Not what I was expecting. It's usually, "It's bigger on the inside," or something like that. The chairs? Hmmm. It's all the running isn't it? I was sure it would have stopped chasing us earlier. After all, it had four times as many legs, which must be exhausting. Just imagine trying to keep track of them all. Anyway, what do you think? Fantastic isn't she? Not only "bigger on the inside," but the TARDIS can take you anywhere you want to go. And not just that, she can take you any**when** you want to go too. See what I did there? I'm not talking a nice trip to Scarborough to have chips on the seafront, although, come to think of it, that does sound good. No, I mean going to distant star systems to see the birth of entire civilisations. To the event horizon of a black hole, or to furthest reaches of a galaxy beyond… well, your concept of distance isn't sufficient to comprehend how far it is. And we can go to any time too. Do you want to see the building of the pyramids? Want to see the first moon launch? How about seeing it from the moon? Or how far humanity spreads and grows in the future? Anything is possible. You can go anywhere, if you fancy it.'*

And you can. Go anywhere, we mean. Just imagine it. Being able to go anywhere — this world or countless others across the galaxy. You could see new cultures, strange monsters, or advanced civilisations. How about witnessing history first hand? Discover who (or what) really built Stonehenge, find out if King Arthur really had a round table, or travel into the far future to see just how amazing the human race can be. All you need is the power of imagination and you can follow the Doctor on her adventures across space and time.

Doctor Who?

'I'm sorry, I thought I'd introduced myself back when we were running from that spider-shark-thing. I'm the Doctor. Last of the Time Lords. Well, I thought I was. It's a bit confusing to begin with, but stick with me and I'll bring you up to speed.

Let's just set off before it tries snacking on the TARDIS. I just need to flick this switch, pull that, and… There. Right, where was I? Oh, yes. Me. Take a seat and… Oh, yes. Chairs!'

You probably already know about the Doctor. She looks human, but she has two hearts and when she's really badly injured she can regenerate into a completely different body. She travels through space and time in her ship called the TARDIS, which stands for Time And Relative Dimension In Space. The Doctor could explain it better, but basically the TARDIS is huge on the inside. Rooms and rooms of it, from libraries to swimming pools. And it's alive! But outside it looks like an old 1960s police public call box.

The Doctor has been travelling the galaxy for hundreds, if not thousands, of years. Usually, the Doctor ventures around space and time with a handful of travelling companions that she can share her adventures with — showing them exciting moments in history, meeting important historical figures, and investigating disturbances that threaten the galaxy. Those threats can be pretty dangerous too. You may face Daleks, Cybermen, Autons, Zygons, Judoon, and maybe more of those giant spider-shark-things. It won't always be easy, but travelling with the Doctor will be brilliant.

Roleplaying Games

You may be wondering what a roleplaying game actually is. Roleplaying games are shared storytelling where you and a group of friends get together and create your own **Doctor Who** adventures. Everyone plays a **character** like Yaz, Graham, or even the Doctor — or a new character of your own creation. Unlike games you're probably familiar with, there is no board, but if your characters try to do something tricky, you roll dice to find out if they succeed.

As you're not limited by a board, you can do anything, go anywhere. All of the action takes place in your imaginations, and the story is told through your interaction. One player, however, knows the story and knows what the villains are plotting, guiding the players as they explore and describing their fantastic encounters. That player is called the Gamemaster and they are like the writer and director of a **Doctor Who** episode. The Gamemaster gets a whole chapter to help them make the adventures as exciting as possible (see **Chapter Five: Hold Tight and Pretend it's a Plan** on page 160).

The other players get to be characters racing across the universe to save it from hostile threats. Who exactly they are can be completely up to you.

Characters

'But enough about me. I know we haven't had much time to introduce ourselves, what with all the running from that thing. You know I'm the Doctor, but who are you? I don't mind. I travel with all sorts of amazing people. Scientists, journalists, air-hostesses, teachers, and refugees. I've been travelling lately with some brilliant people. One's a police officer, one's training to be an engineer, and the other drives buses. How brilliant is that? I'll introduce you to them in a sec when we've picked them up. So, what do you do?'

In **Doctor Who: The Roleplaying Game** you play a role, or character. You can be absolutely anyone you can imagine, like the Doctor or one of her current travelling companions, or maybe a Sontaran librarian, a cyborg romance novelist, a worker in a cat sanctuary, or a disgraced warrior from an alien species we haven't even seen before in the Doctor's adventures. You choose what your character says and does, where they go, and how they feel.

You have a character sheet that tells you how strong or how smart they are, and gives you an idea of how good they are at certain skills like sneaking about, talking their way out of trouble, or possibly fixing a damaged machine.

When your character attempts to do something difficult and there's a chance that you might fail, you roll a couple of six-sided dice and, with the adjudication of the Gamemaster, find out if you were successful or not.

Gamemaster

The Gamemaster is the key player who starts the conversation off by describing to the players what is going on, works out what actually happens after you've rolled those dice, and has the final say on how the rules come into play.

The Gamemaster also speaks for all of the other people that you meet on your adventures. They can be helpful, informative, or just witnesses to the events. As they don't really have a player (other than the Gamemaster) they are called Non-Player Characters (or NPCs for short). They can be friends of the characters like Kate Stewart or Jackie Tyler, reinforcements when things are going rough, or just a nosey police officer wondering why there's a 1960s police box on their beat. They can help, be a red-herring, or a great source of information.

If the GM-controlled character is out for universal domination or destruction, they are called Villains. These include aliens, rogue time travellers, and other monsters that are trying to dominate, destroy, or corrupt the peaceful civilisations and communities. Their evil schemes will need to be thwarted by our time travelling heroes during their adventures.

Adventures

Each adventure is like an episode of **Doctor Who**, though instead of lasting fifty minutes on the television, it can take an evening to play. If you don't get the whole story finished in a few hours, you can always stop at a dramatic moment and continue the adventure next time — a bit like a two-part story in the series. There is no formal beginning or end, just play as long as you like.

There are no winners or losers in tabletop roleplaying games. The objective is to create a story, engage in some spontaneous and often hilarious conversations, and for everyone to have a good time with a bunch of friends. It's a great social activity that doesn't involve computers, phones, or dimensional field extrapolators.

Rolling Dice

Most of the game is played by simply talking — describing your actions, what your character is saying, and trying to solve the mystery.

However, any time you want to do something where there's a chance you may not succeed, you'll need to roll some dice.

You'll need a handful of traditional six-sided dice, like those you'd find in classic board games you probably have around the house. People who play a lot of roleplaying games call them D6s so they don't get confused with dice with different numbers of sides on them. You don't need to worry about those — we'll be sticking to normal six-sided dice as they are easy to come by.

When you attempt to do something tricky, whether it's jumping over a gap between buildings, disarming a starship weapon system, or sneaking past a couple of sentry robots, you roll two dice, and add the value of an Attribute and a Skill from your character sheet.

To succeed, you'll have to beat a number defined by the Gamemaster. The harder the task you're trying to do, the higher the number you have to beat. If you manage it, you perform the task. If you don't beat the number, you fail to accomplish the task at hand and this may change the course of the game completely!

Other factors can come into play, such as any special abilities you may have, and spending Story Points to change the outcome.

Staying Alive

It's a dangerous universe out there, and things can quickly go bad at the drop of a fez. All it takes is an unlucky roll of the dice and you could find yourself at the unhealthy end of a Dalek's exterminator. Luckily, characters have a number of Story Points that can be used to bend the outcome of rolls in your favour. They can literally be a life saver.

Story Points can also be used to do remarkable things. The Doctor is pretty remarkable herself, but her travelling companions — her 'fam' if you like — have been known to do some pretty brave and heroic things in order to help those in need. If your character needs to do something that is dangerous and possibly beyond their normal abilities, you can spend Story Points to give them a boost to help them accomplish them.

By doing brave and courageous things, or even just staying true to your character, you will be rewarded with extra Story Points to help you on your adventures.

Story Points can be earned and spent quickly during the game, so you'll need something to keep track of how many points you have at any given time. You can use poker chips, counters, pennies, tiddlywinks, or even Jelly Babies.

In addition to dice and something to track Story Points, you will also need some pencils, paper, an eraser or two, and maybe download some character sheets from the **Cubicle 7 Games** website — or photocopy the one in the back of the book.

With all that at your fingertips, you're ready to save the universe.

Saving the Universe

'We're almost there, I hope you're ready. From what Yaz said, it could be a bit of a sticky situation. I just hope the TARDIS lands us somewhere relatively safe, just until you get your bearings, if you catch my drift. And we're down. There, that was a pretty good landing if you ask me. Looks like we've landed in the middle of a city. Hopefully it was somewhere nice and discrete and no one will have noticed us arrive. Wait, did you hear a knock? Was someone knocking at the TARDIS door?'

Saving the universe is what **Doctor Who** is all about. While your character can be anyone or anything from any part of the galaxy, you are on the side of good. The Doctor has been known to pick up a few new companions who have turned out to be in it for their own benefit, but their selfish actions have often led to their downfall or being quickly deposited back into their original time and place.

It may be dangerous, but in return you'll be able to travel across all of space and time. You'll get to see places you wouldn't even dream were possible, and venture into the past to witness important events and meet amazing people who shaped history.

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Using this Book

Within the pages of this book you'll find everything you need to know to play **Doctor Who: The Roleplaying Game**. We'll introduce you to the rules, show you how to create your own character to adventure through space and time, how time travel works, how to be a Gamemaster, and scratch the surface of the myriad places you can explore and the aliens you may encounter.

While this may be a rulebook, these rules are as fluid as the temporal vortex itself, and should be used in a way that suits your game. If you prefer hard and set rules, with an emphasis on the details, that is fine!

However, if you are more interested in purely telling a great story and are not too worried about finer details of the rules, you should feel free to play it fast and easy to keep the plot moving. As you read through the rules we may highlight some elements that you can change or ignore to concentrate on the storytelling.

In order to present all this information, there are a few things you may need to look out for. Most of the text in this book is presented like this — usually for the rules, explanations and narrative sections.

Gender

Rather than using 'he or she' in every sentence, we will be using the pronoun 'they' when talking about a player or character. The Doctor has not always been female, but we will refer to the Doctor as 'she' when talking about her current incarnation, and use the preferred pronoun of any of her previous incarnations. Similarly, we will be using the preferred pronoun of any existing named character from **Doctor Who**.

Some information is presented in a box like this, which could contain some optional rules, additional information, or examples. If there are rules which can be set aside for a faster game, we'll suggest them in a box like this.

Boxes like these contain details of NPCs or Villains that can be used in your adventures.

Measurements and Language

The metric system is predominant in much of the world, though the US still uses the Imperial system. As **Doctor Who** is quintessentially British, we'll be using the metric system. Travelling before 1970 will mean you may have to convert to Imperial. Rough conversions may be found by halving miles to get kilometres, equating metres with yards, halving pounds to get kilograms, and so on. It's not 100% accurate, but it keeps things simple.

Being British, there may be the odd word or spelling here and there that stands out in some of the many other countries familiar with the Doctor's adventures. Most of the time, this won't be too jarring, but you'll probably notice a few extra Us and fewer Zs.

Maths!

There are a few instances when you'll need to do a little maths during the game. Who said that roleplaying wasn't educational? When you are required to halve or multiply a figure by 1.5, always round down — except, when you're healing, then you round up. It will mean that any damage the character takes will be slightly less, and when they are healing they'll recover faster. It's easy to remember, always round down — the one exception involves healing, like a doctor. And the Doctor always raises up those who are down.

Page References

This edition of **Doctor Who: The Roleplaying Game** introduces a modified and improved game system, but all of the existing supplements for the original game are still relevant and conversion is incredibly easy. There's a chance we may refer to another book rather than the one you're holding. If the text tells you to 'see p. 27', then it's letting you know that additional information can be found on that page within the book you're currently holding. If it says 'see p. 27 of **Paternoster Investigations**', then the page can be found in that supplement.

THE ROLEPLAYING GAME - REGENERATED

The Doctor Who Roleplaying Game is over ten years old and has seen various new core rulebooks as the Doctor has regenerated, along with a host of supplements chronicling the Doctor's adventures. It has won many awards, and been nominated for dozens more. However, with the latest regeneration of the Doctor we thought it was a great time to regenerate the rules as well to a Second Edition.

Not too much has changed. There is a little less math to speed things up, and all of those Traits have gone that took up so many pages of the original rules. Instead, the focus is more on the characters' experiences, learning from what they do and encounter, and less on adding and subtracting numbers depending upon the smallest of quirks.

We think this will make your games easier to run, and allow you to concentrate on telling a great **Doctor Who** story with plenty of action and drama.

The rules are still completely compatible with the existing sourcebooks and rules, and you can find guides for converting from First Edition to Second in the Appendix.

Example of Play

'Are you going to answer that? You can if you like, I'm going to scan the area, see if I can find Yaz. Someone knocking on the TARDIS door like that, it's probably her, but be careful just in case it's a bit hairy out there.'

If you're still unsure of what a roleplaying game is, or how it plays, the best way to find out is to experience a game in action. Recently there has been a whole wave of exciting new videos of people playing roleplaying games, some of which have even been of **Doctor Who**.

Rather than watching a video, we can look in on a game in progress below. Debra is our Gamemaster, and we're continuing right from where the Doctor's introduction left us. Vic is playing the Doctor, and she's picked up a new, unidentified passenger on the TARDIS, played by Colin. They have just landed to pick up Yaz — but there's a knock on the TARDIS door…

Debra (The Gamemaster): The TARDIS has landed and there is a loud knock on the door.

Vic (as the Doctor): 'Aren't you going to answer it then? Remember the first rule of opening the TARDIS door when someone you don't know is knocking.' I get out the sonic screwdriver, point it at the door. *Bzzzzzz*

Debra: What did you want the sonic to do?

Vic: Can I make it so the door opens a little way, just so we can see who it is?

Debra: Of course. I won't make you roll anything for that, we'll say the sonic screwdriver does its thing and changes the settings for the TARDIS, making it open about twenty centimetres before it stops.

Vic: Brilliant. I stop pointing the sonic, and say, 'First rule is: always put the chain on.'

Debra: (laughs) Great.

Colin: I head over to the door to see who it is.

Debra: Outside is a person. Human. You can't tell much about them, they don't look to be more than a teenager. They are wearing a long black coat, and have a scrap of cloth tied around their eyes with rough eye holes cut in it. They point a pistol at you and say, 'Stand and deliver, your food or your life.'

Colin: What? I put my hands up and look back at the Doctor.

Vic: Can I see who it is from the console?

Debra: No, but you see the pistol poking through the gap in the door and you heard what they said. It's not Yaz.

Vic: 'Wait a minute, you don't get to point guns at us. Besides, they won't work in here. The TARDIS is in a state of temporal grace and guns won't fire. Stupid things anyway.' I head over to the door as well, and buzz the sonic to open the door fully.

Debra: No problem. The door opens, and you see the figure that your passenger has been looking at.

Colin: 'Didn't you see the sign above the door? It says "Police." And you're trying to rob us?'

Vic: 'Good point. And isn't it "your money or your life"? We don't have any food but I'm sure I've got some custard creams around here somewhere.'

Debra: The highway-person looks a bit confused, puts the gun into their belt, and then runs away into the city.

Colin: I'm going to run after them!

Vic: I will too, after I've made sure the TARDIS is safely locked up.

Debra: It is. You chase after the bandit. The city you're in seems to be run down. Buildings crammed together, built on top of each other. Off in the distance you can see a huge, gleaming city of spires towering above a wall that keeps it apart from where you are now. The figure runs to a wall and vaults up it. I'm going to need a roll to get over it — a Coordination + Athletics roll, with a Difficulty of 12.

Colin: Okay. My Coordination is 4, but my Athletics is only 1. So that's 5.

Debra: Roll two dice, and add 5 to the result. Try to get 12 or more.

Colin: Here goes. (Rolls dice). I got a 5 and a 3. That's 8, plus the 5, is 13. I did it!

Debra: Yes. Great! You put one foot on the wall and push yourself up as you run at it, pulling yourself over. How did the Doctor do?

Vic: My Coordination is 4, and my Athletics is 3. I've rolled 4 and 3. Altogether that's 14.

Debra: You quickly follow, your coat flapping out behind you, looking very cool. Over the wall you can see the bandit stop for a second to look back. They duck into what looks like a shop.

Colin: Run after them!

Vic: 'Don't let them get away! I have biscuits!'

Debra: You approach the shop. It's more like a shed, with an awning at the front with loads of scraps of metal and pipes laid out on boxes. If it is a shop, it's selling scavenged parts of machinery. The shed isn't very big, but looks to be connected to a building behind it.

Colin: Is there someone looking after the stall?

Debra: Yes, it's an old lady with tiny glasses. She looks like she's fallen asleep.

Colin: Can I see the highway-person?

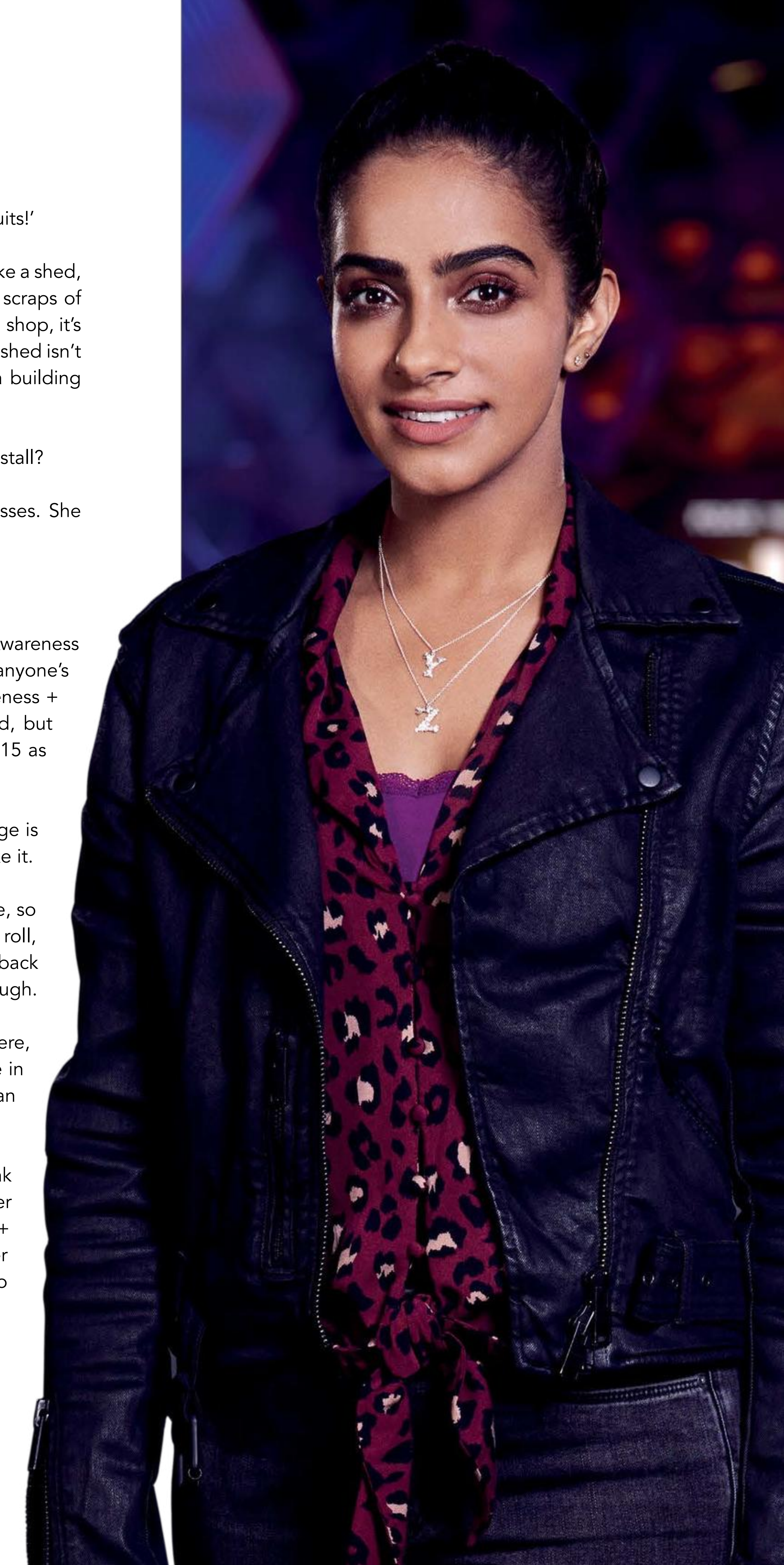
Debra: You have a look. Give me an Awareness and… as you're looking to see if anyone's hiding, let's say Subterfuge roll. So Awareness + Subterfuge. There's not a lot to the shed, but there's a lot of junk. Let's say Difficulty is 15 as it's so cluttered and dark.

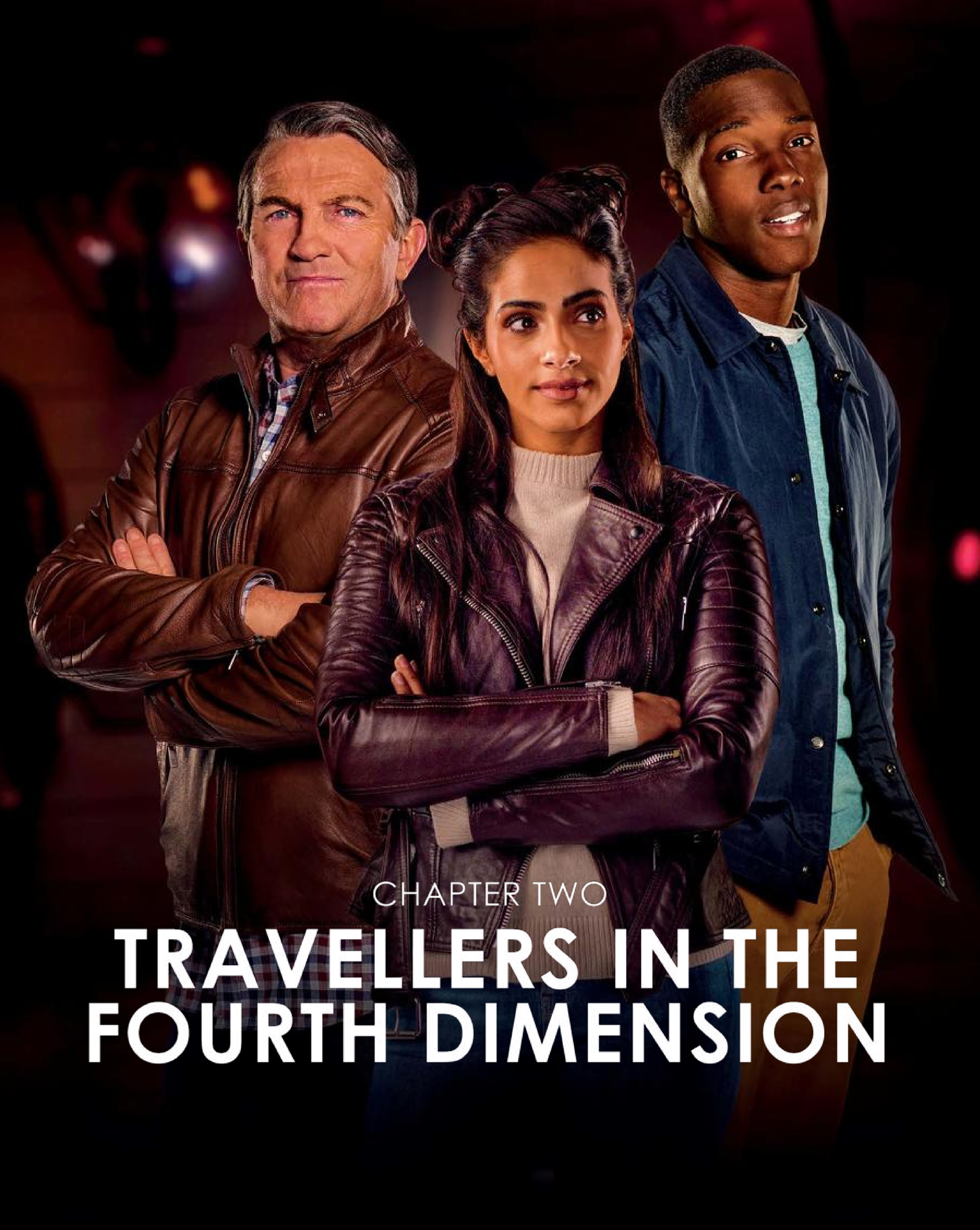
Colin: Okay, Awareness is 4, my Subterfuge is 2. I roll a 6 and a 2. That's 14. I didn't make it.

Debra: But you got a 6 on one of the dice, so it's not all bad. It's a no to succeeding the roll, but you do notice there's a door at the back of the shop that they may have gone through.

Vic (as the Doctor): 'You sneak through there, see if you can go after them. I'll stay here in case the shopkeeper wakes up. See if I can find out something about this place.'

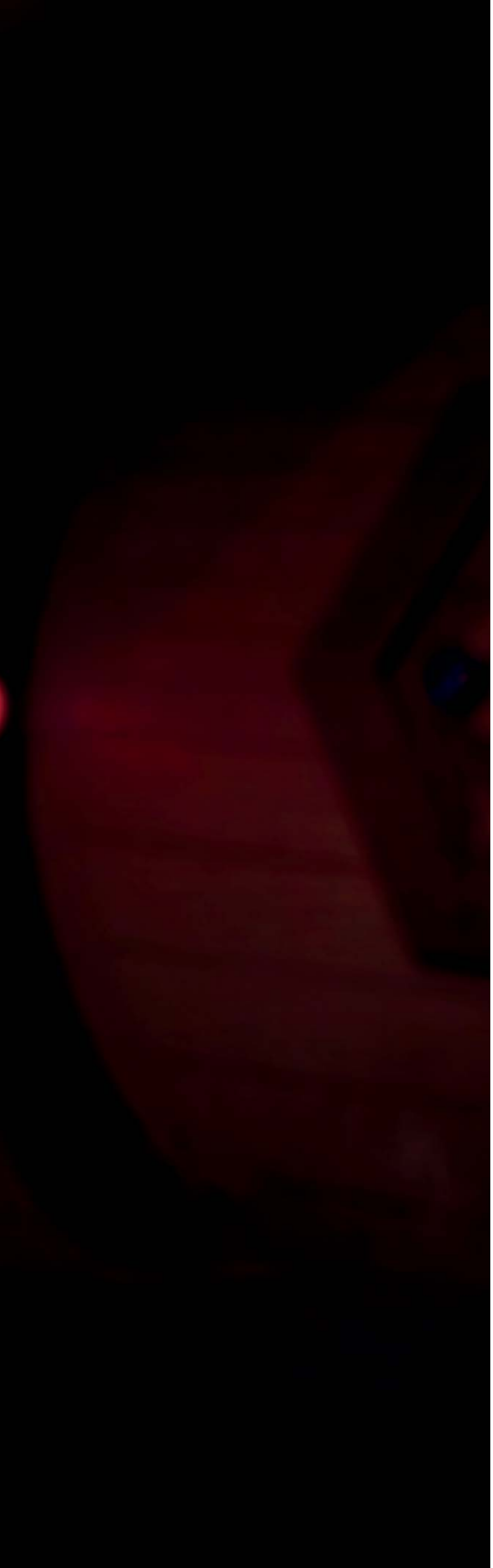
Debra: That's going to be a roll to sneak through without waking the shopkeeper up. It's going to be a Coordination + Subterfuge roll. I'll roll for the shopkeeper to see if she wakes up. You're going to have to beat what I roll…





CHAPTER TWO

TRAVELLERS IN THE FOURTH DIMENSION



This chapter provides everything you need to know about creating a character for **Doctor Who: The Roleplaying Game**. Characters are the people you play in the game, from the Doctor herself, to her fam, or completely new characters of your own creation. You get to be anyone you can imagine, and play them just how you want.

If you want to get started straight away, you can play as the Doctor and some of her companions, or even use some of the pre-prepared characters we've provided for you in the Appendix. Before you leap ahead and use them, though, you'll need to know what all the numbers mean. We'll explain these as we go through this chapter. Using the process below, you can play exciting new friends, or even your own Time Lord in a host of different adventures. The only limitation is your imagination, and whatever characters will work best with the story your Gamemaster has planned.

Deciding on the types of characters you'll use is one of the most important steps towards a good game. The characters make the story, and the more interesting the characters are, the better the story will be. Don't worry though, we'll go through it all stage by stage and it's not as daunting as it sounds.

Before the game, all of the players and the Gamemaster should discuss what sort of game you'd like to play. Does the Gamemaster have a specific story in mind, and is this something that the players are keen to play? It could be that you focus on a specific time during the Doctor's adventures. Possibly 'after the Battle of Ranskoor Av Kolos but before Lin and Mitch revive a Dalek.' Or you could think very outside of the blue box and go for 'Churchill's secret division investigating alien incursions after the Ironside incident.' As long as you all agree on the game you'd like to play, and ensure that your characters all suit that game. Trying to play the Master or a human-sympathetic Dalek may cause problems for the other players.

If this is your first game, or you want to get started quickly, the easiest thing to do is play as the Doctor and her friends, as the ready-made characters are provided at the back of this book.

Playing A Role

Doctor Who: The Roleplaying Game is about *roleplaying*. You play a role, almost like an actor gets into character before taking to the stage or screen. You can create the character from scratch, defining who they are, their background story, and how that affects their life choices. During the game, you get to be this new character, deciding how they think, behave, feel, and act. This can change the storyline dramatically, leading to exciting new challenges for you and your companions. As the Doctor said, this can be new, and new can be scary. But once you try it, you'll find it can be an incredibly rewarding — and fun — experience.

Who Are You?

You've decided to join the Doctor on her adventures across space and time! Brilliant! But who are you? You could be anybody from any walk of life, from any country, from any planet, but the Doctor chooses her travelling companions carefully.

They all have a quality that lifts them above the average — a sense of wonder, adventure, and openness that the Doctor has recognised and will help with their coming voyages.

She doesn't let just anyone join her on her adventures. They are good and are willing to step up to protect the weak, lift the downtrodden, and save a world or two.

Have a think about who you'd like to play. The great thing about the Doctor is, besides looking for the good in her fellow travellers, she's happy to bring anyone along. Not everyone is a brave warrior or a genius scientist. After all, the Doctor's friends have included an office temp and a retired bus driver. But everyone has something to bring to the team. Everyone has their strong suit and can help the Doctor in surprising ways. The Doctor has found that on many occasions she wouldn't have made it far without the support of the unique individuals on her travels.

With the rest of the players and your Gamemaster, possibly over a cup of tea and a biscuit, have a chat about who your characters are, how they fit together, and what the overall concept for the game will be.

The Doctor's Rules

Over the centuries, the Doctor has developed a number of rules to help her on her travels. They are essential words of wisdom that guide her, and help her travelling companions know exactly what they're in for and what they should do in a crisis. The only trouble is, the Doctor has been around so long, and so many of the rules have changed over the years, that it's hard to keep track of them all.

For example, the first rule is 'Do exactly what I say', 'I'm in charge', or 'Don't wander off', depending upon the situation.

A very important rule of the Doctor's, which applies quite heavily to the feel of this game, is her most recent rule: 'No guns, never use them, unless the damage can be repaired.'

Though the most important rule, even more important than any of the Doctor's, is to have fun while playing the game. You should feel free to ignore game rules whenever you think it would make the game more enjoyable, but in order to make sure everyone keeps having fun and stays safe, here are a few rules you can bring to your gaming table.

The Rules of the Table

Roleplaying games are meant to be fun, exciting, and imaginative. Players should feel safe in their environment, and everyone should have a good time. Many roleplaying games today encourage the use of some safety tools to ensure that if the game strays into uncomfortable territory for anyone, the Gamemaster and the other players can be made aware quickly, and move away from what is causing the problem.

The best way to ensure everyone has a good time is to define your boundaries before you start playing. Talking things through with the Gamemaster and other players beforehand means you can determine anything that is a hard no, as well as subjects that you're okay with mentioning but not going into any great detail about.

When it comes to the Doctor's adventures, most of the time this shouldn't be a problem. **Doctor Who**, the TV series, doesn't feature graphic sexual situations. There's a little flirting, especially if River Song or Captain Jack Harkness are around, but one of the Doctor's rules is 'No Hanky Panky in the TARDIS!'

Doctor Who has been pretty scary at times, making us watch from behind the sofa. But it has rarely ventured into extreme horror. The same is true for graphic violence. While the Doctor and her companions might get into a scuffle, we rarely see horrific violence or gore.

Even without graphic sexual situations, extreme horror, or over-the-top violence, there can be elements of your planned stories that some players would not be comfortable with. It is useful to have something to indicate that the game should veer away from this subject. We recommend what is called an 'X-Card' (created by John Stavropoulos), a card placed on the table where everyone can reach it that can be tapped if the player wishes the story to steer in a different direction. This can be handy if you have a player you didn't know had arachnophobia before planning an adventure to Metebelis III, or facing the mutated arachnids under present day Sheffield.

Team? Gang? Fam?

Once you have some ideas in mind about what type of characters you'd like to play, it's time to figure out what sort of story everyone, including the Gamemaster, would enjoy. Is it the traditional Doctor and friends adventure, or something different? Below we present a few suggestions for adventure concepts. This list is by no means complete, and you should feel able to create stories and adventures that suit your group. When imagining who your character is, try to ensure that they fit into the Gamemaster's designs for the overall game.

Give some thought to how your character knows the other people on your adventures. It could be that you're all strangers, brought together by joining the Doctor. More recently, the Doctor's friends have all known each other to some extent, whether they are related, old school friends, or even due to be married. Keep this in mind while creating your character, and we'll come back to your relationships later when we look at Experiences (see page 30).

While the options for who you could be are endless, there are a few choices you'll need to make initially about the stories you're going to be involved in. Is it going to be the Doctor with Yaz; the Doctor with new friends, or something else entirely? Here are some suggestions.

The Doctor and Friends

In this option, you and your fellow gamers take on the roles of the Doctor and the companions we're familiar with, whether this is Yaz, Ryan, Sarah Jane Smith, or Rose. The characters have their own sheets already prepared (see page 250) and the Gamemaster just copies the character sheets, hands them out, and runs through the explanation of the numbers so everyone knows what they all mean.

This is certainly the easiest option as everyone knows the characters, assuming you're familiar with the Doctor's adventures. It's quick — you'll be up and playing faster than a Weeping Angel moves. You may have to have a discussion over who will play the Doctor (see the '**You Can't All Play The Doctor**' sidebar on page 23), but you'll soon discover every character is important, and every character will have their chance to shine.

The Doctor And New Companions

The Doctor has travelled with many, many passengers in the TARDIS and there have been a few instances when the Doctor has travelled alone. In many cases, the Doctor has said goodbye to one companion, only to find a new companion somewhere else. That doesn't mean that she hasn't had a passenger or two in the TARDIS for a few adventures in between the companions we're familiar with. In this option, the Doctor has the character sheet we've provided (which you can adjust for any of her earlier incarnations), and the other players take the part of new characters.

You should consider what her friends bring to the adventure. Usually, they're there to ground the Doctor, but each brings something different to

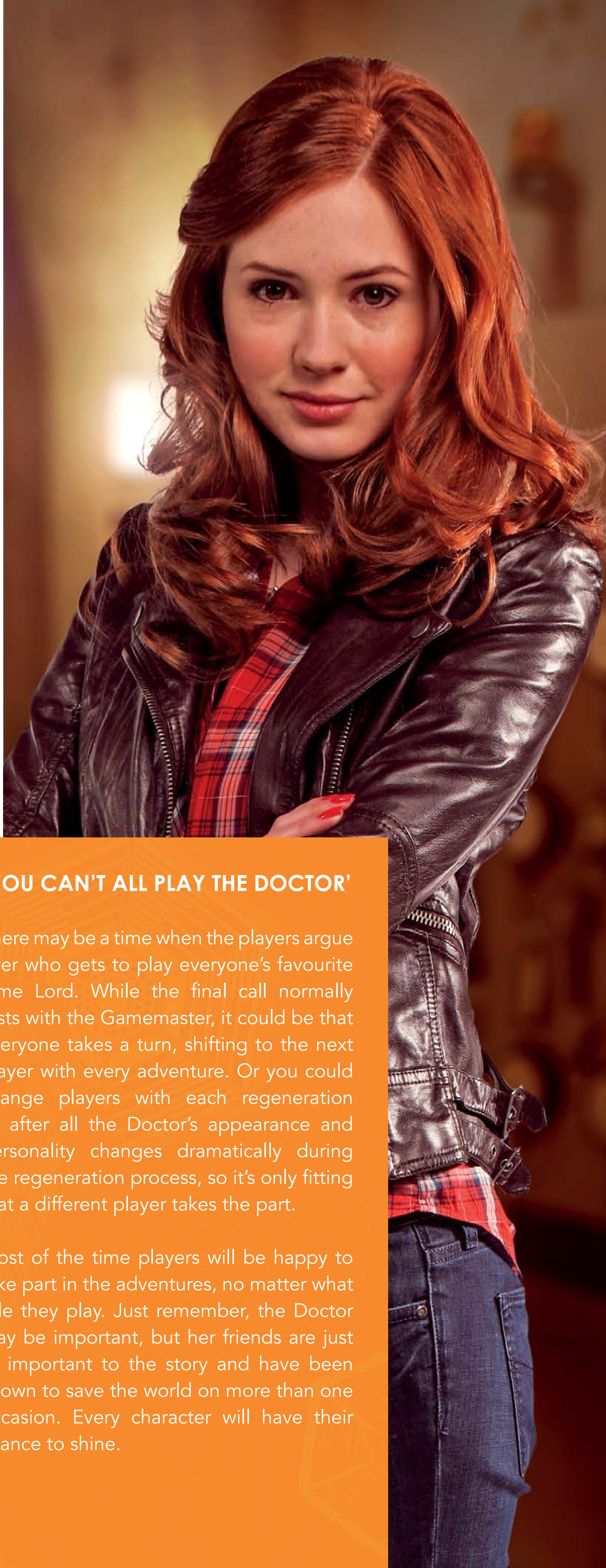
the mix. Rose was initially about fun, adventure, and companionship, though this developed into a deeper friendship until she eventually had the chance to be with 'a' Doctor.

Martha brought something different: the Doctor's equal in her smarts and drive, capable of looking after herself. Donna brought another different type of equality into the mix — a more human and 'normal' person to humanise the Doctor a little.

Amy brought a new level of fun and adventure to the Doctor's life just when he was recovering from his latest regeneration, providing the Doctor not only with companionship but also a mystery that would follow them through space and time River brought a hint of romance and a glimpse into the Doctor's future, while Clara was an enigma tied to the very fabric of the Doctor's timeline.

When it comes to the Doctor's most recent friends, what do they bring to help the Doctor on her travels? Graham has a friendly charm that allows them to connect, not only with the new people they meet, but also with each other. Ryan is always hopeful that there will be a solution to any situation they find themselves in, a hope that keeps the team optimistic when things look at their worst. Yaz has a determination to see things through to the end, just when everyone else would give up. Together they encourage the Doctor, bring them all together, and help her get things done. The Doctor has tried to push them away, but she has found that she is stronger with them by her side.

With all that in mind, what does your character provide the Doctor? Friendship? Someone to share the experience? An intellectual foil to bounce radical ideas off of? Someone to steer her in the right direction, to remind her of right and wrong? Of course, you could opt to play a game using one of the Doctor's earlier incarnations and either the companions that he associated with at that time, or new companions.



'YOU CAN'T ALL PLAY THE DOCTOR'

There may be a time when the players argue over who gets to play everyone's favourite Time Lord. While the final call normally rests with the Gamemaster, it could be that everyone takes a turn, shifting to the next player with every adventure. Or you could change players with each regeneration — after all the Doctor's appearance and personality changes dramatically during the regeneration process, so it's only fitting that a different player takes the part.

Most of the time players will be happy to take part in the adventures, no matter what role they play. Just remember, the Doctor may be important, but her friends are just as important to the story and have been known to save the world on more than one occasion. Every character will have their chance to shine.

We Got This

It's not entirely necessary for the Doctor to actually appear in the game. After all, UNIT and Sarah Jane Smith have defended Earth without the Doctor's help. Sure, they mention the Doctor from time to time — after all, an encounter with the Doctor is a life-changing event — but she is not the focus of their story, and the Doctor doesn't have to be in yours either.

The characters could be rogue Time Agents, former members of UNIT (see below), alien explorers, or plucky humans, robots or colonists, rebels or soldiers. The possibilities are endless in the vast universe. If you want the game to travel to different worlds, they'll need access to a ship or possibly just hopping from place to place with a Transmat. If you want time travel, you'll need access to some means of travelling the Vortex, be it a TARDIS or a recovered Vortex Manipulator or other time travel device. None of these need be out of the reach of the characters, as long as it makes a great story. You could start with all human characters from present day Earth who are scooped up by an alien ship. They could bumble from one adventure to another in the depths of space without transport of their own, catching a ride where they can. Anything you can imagine is possible.

UNIT Team / Time Agents

The Unified Intelligence Taskforce (UNIT) was the Earth's first line of defence against alien invasion until political problems led to an end in their funding. UNIT had divisions worldwide with many different task forces and operations running to investigate, research, experiment, and protect. A UNIT squad, from the days when UNIT were operational, could be a great base for a player character group. It could include scientific advisors, diplomatic negotiators, archaeologists, and technicians, as well as the expected military firepower. Each member would be assigned due to their unique skill base, allowing them to complement each other, creating a good, balanced team to get the players started. You could equip them with time travel or teleportation equipment like Project Indigo to get them moving around the universe or through history.

THE TIMELESS CHILD

Another option is to play the Doctor and companions, but a new and unseen incarnation of the Doctor. Discovering Ruth, the Fugitive Doctor, and the Master's story of the Doctor possibly being The Timeless Child, means that there could be many potential incarnations of the Doctor we haven't seen, prior to what she thought was her very first incarnation.

Maybe the characters are former UNIT operatives, worried that the end of UNIT operations has left Earth vulnerable to alien attack. Using their knowledge of the Black Archives, they could 'acquire' some vital technology to help with their adventures.

By the 51st Century, the Time Agency had equipped their operatives with the most advanced time travel technology outside of Gallifrey. Agents were dispatched throughout history to track down those who would interfere with history and threaten the stability of the universe. A small team of Time Agents could be sent to any point in history to try to restore the correct course, possibly to stop a rogue agent who is trying to manipulate history for personal gain.

Just because they're defending the Earth, it doesn't mean the characters have to be part of a covert organisation. They could just be a gang of plucky kids who band together with a former companion of the Doctor, or a group of sixth-form students who suspect their teacher is an alien. Get creative and tell the stories that excite you the most.

Concept

Once you have talked with the other players and the Gamemaster about the type of adventures you'll be going on, it's time to determine who your character is. We can sum up who they are with a simple phrase called your character's **Concept**.

Think of one of those really awkward job interviews where you go in and they stare at you and come up with the most bizarre question that stumps you straight away — 'describe yourself in a couple of words'. In this case, we're not expecting some existential and mind-blowing response, and there are no wrong answers. However, think of what you have in mind for your character and try to boil it down to a couple of words.

If your character is alien, or something other than human, you should include that here. Then, try to sum up what you'd say your character is if you had to put it on a business card or one of those networking badges. It is certainly not as difficult as you thought. Just keep it simple and to the point.

Here are a few examples to get you started; see if you can instantly think of who would be given Concepts like these.

Doctor, Probationary Police Officer, Retired Bus Driver, Trainee Electrical Engineer.

As you build your character, keep this Concept in mind. It'll help you to imagine what the character is like and what Skills and Attributes they should have. The Concept may also come into play during the game, when their species or profession will help in ways that the numbers on the rest of the character sheet don't. Don't believe us? We'll show you!

Let's look at one of the examples we had: *Probationary Police Officer*. We were, of course, referring to Yaz. She's a police officer, so she's had some training. If you were creating Yaz as a character from scratch, you'd remember she's had training and made sure she was athletic, intuitive, good at investigating and sneaking about, could drive, and knows legal procedure. This Concept also gives her something that can help in sticky moments — at least on Earth. Well, contemporary Earth in the UK. She's a police officer, so she could throw a bit of authority about, maybe arrest people if necessary!

ADDITIONAL CHARACTER ABILITIES

Looking at these examples, if you were playing Graham as a character and wanted to employ his contacts to help investigate some otherworldly goings on in the heart of Sheffield, the Gamemaster may ask you to spend a Story Point to allow him to use this unwritten ability.

If you were creating Graham, our *Retired Bus Driver*, you'd ensure that he had a good driving skill, knows lots of general knowledge, is able to chat with people, and keep a level head — always handy when becoming an unwitting passenger aboard the TARDIS. This Concept also means that he's got contacts. After all, if you want to know something ask a bus driver.

These abilities are purely from your character's background, as most of the other elements of their Concept will be defined by their Skills, Attributes, and sometimes even their Distinctions. Any additional ability, such as Graham's information-gathering contacts, come into action only on rare occasions and only when the plot really needs it.

Most of the time your character will be fairly normal when you consider the heroic things you can get up to, travelling across space and time. After all, we aren't talking about superheroes here. The Doctor's travelling companions have come from all walks of life, and that's part of the thrill of these adventures — anyone could end up travelling in the TARDIS, as long as their heart (or hearts) is in the right place.

What some would consider more powerful characters, such as Silurians, Sontarans, or Gallifreyans, often have slightly higher Attributes and Skills, and their alien nature is reflected in the Distinctions they have that set them apart from your average human. We'll look at things like Attributes, Skills, and Distinctions later, but if you're keen to play an alien character, check out the **'We are the weirdos, Doctor!'** sidebar on page 50.

Examples

Let's look at the characters we know and see how their Concepts come into play.

Let's start with the Doctor. Being thousands of years old, having done so much, it could be hard to define what her Concept would be. If she strives to do anything it would be to travel, explore, and witness the amazing sights the universe has to offer. But the Doctor has already said that her name stood for something: to never be cruel or cowardly, to never give up. To laugh hard. To run fast. To be kind. It means so much in a simple word, it is possibly the ultimate Concept — Doctor.

There could be a moment when the Doctor is at her weakest; wounded, and in the worst possible predicament. If the Gamemaster agrees, and the player spends a Story Point, the 'never give up' aspect of the name could come into play, and she would find the strength to continue.

The Gamemaster would reward the player with Story Points if they remain true to the Concept, and show compassion and kindness.

Let's look at Ryan. He's an ordinary guy who has been pushing himself to learn. He's training to become an electrical engineer, and he's working in a warehouse. He's been overcoming his dyspraxia and striving to make himself a better person. We've gone for *Trainee Electrical Engineer* as a Concept as not only will it mean that he's been developing his skills in electrical systems, repairing devices and machinery, but he's training. He's eager to learn new skills and progress. It could be that he's very observant when someone is showing him how to do something. The Gamemaster may give the player a bonus when rolling to duplicate something he's been shown, or to make it easier for him to learn something new.

Millie has decided that she'd like to play a techie nerd, incredibly adept at using computers. She'd like her character to be a fairly young guy, unlucky in romance. She decides that as a Concept, she's going to go with Shy University Student. She could have gone with just University Student, but liked the idea that his shyness and awkwardness is a key element of the character. This will help when Millie is assigning points during character creation.

Focus

Once you have determined your Concept, and what sort of group you are, it's time to focus on the next part of your character. See what we did there?

Each character has a **Focus**. Where a character's Concept is 'who they are', their Focus is more of 'what makes them tick?' It can be tricky to get your head around, but you'll get it. Worry not.

Focus is usually a single word that describes the character's drive, passion, and motivation. It has its benefits as well as a downside. It can be the reason they do what they do, often being the driving force that pushes them. When you are creating your character, try to imagine what motivates them. Is it the need to prove themselves, a love of science, a compassion for those around them?

Do they strive to help the sick, the injured, or the victimised? Or do they have a strong moral compass that determines their actions? Will they refuse to fight, doubt the strange, or rely on science?

Try to come up with a single word that describes your character's Focus. You may have to discuss this with your Gamemaster to see if it works. The Focus should have both a positive and a negative side to it, as each will give your character bonuses for staying in character, and driving the character forward toward their goal.

For example, if you were playing Rory — a medical nurse — you could have Oath as a Focus, reflecting his hippocratic oath to save and protect lives. As a positive, Rory would receive a bonus when he is actively trying to save a life or offer medical assistance. As a negative, if things got violent, he'd receive Story Points for deliberately not causing someone's harm, injury, or death.

At its normal level, your Focus provides you with two potential effects:

The Focus Bonus is for the Focus' positive elements. It is how the Focus helps and drives you in a situation. This could be, like above, helping to save lives, or understanding other people's feelings, or talking someone out of a fight. This Bonus adds an extra die (+1D6) when you need to roll for a task and the Focus comes into effect.

The Focus Flaw is for the Focus' restrictions — how it can hinder your actions, limit your possibilities and have a negative effect on what you're doing. This can be refusing to hurt a living creature, as in the example above, or being vulnerable to manipulation, refusing to see the obvious, or taking no action in a plan you disagree with. If this Flaw comes into effect in a situation and you adhere to its limitations, you receive a Story Point for staying in character.

Let's have a look at another example.

Yaz is a keen police officer. Sure, she's only a probationary police officer, but she's still an officer of the law. So much so that Yaz' player decides that her Focus should be *The Law*. Yaz will get an extra die on rolls where her knowledge of UK law comes into effect. Maybe if the Gamemaster allows it, Yaz can get this bonus if she's throwing her weight around, trying to calm a fight by using her police training. However, if the gang decides that they need to break into a property to steal something, despite it being beneficial to their plans, she can refuse to take part, stating that it contradicts her beliefs and training. If she does, the Gamemaster rewards Yaz's player with a Story Point for staying true to the character.

Think of a Focus and consider how it will come into play. For example, you could pick Compassionate as a Focus. It could have a positive effect of providing a bonus when you're trying to understand someone's feelings, or sympathise with their situation. It could have a negative impact by making you too understanding, and open to manipulation.

Millie decides that her *Shy University Student* character really just wants to find that one true love that he thinks will give his life some meaning. She decides that Romantic should be his Focus, and talks it through with the Gamemaster. They decide that the Focus Bonus should come into effect whenever he is trying to be charming, honest and compassionate. The Focus Flaw means that he can be too trusting, and sometimes distracted by an attractive face.

As long as the word you pick for your Focus can have a positive impact on your actions, as well as a hindrance, and the Gamemaster approves of your choice, then you're on the right track.

Another example could be choosing Dreamer as your Focus. It could provide a bonus when coming up with stories, imagining the impossible, or thinking outside of the box. However, it could have a downside of the character being a bit distracted and unfocused when they're not actively involved in the situation.

Above all, you must be comfortable being able to roleplay your Focus, and happy to have it steer the way your character acts and thinks.

FOCUS INTENSITY

Level	Bonus	Flaw
Normal	an extra die (+1D6) to roll	+1 Story Point
Strong	Roll two dice, keep best, add it to roll	+2 Story Points
Intense	+6 to roll	Earn an additional Experience per session (Experience must be linked to your Flaw)

Intensifying Your Focus

As you continue your adventures, it could be that your drive becomes even stronger. Working with your Gamemaster, you may find that your character's personal storyline builds upon this core element and their Focus intensifies. We'll cover this in greater detail when we look at Experiences (see below), but when a Focus intensifies, the effect it has intensifies too.

Intensifying your Focus should not be done lightly, and you should work with the Gamemaster to ensure that there is a good narrative reason for the Focus becoming more intense. As the character goes on adventures, you build upon their story, and their drive develops over time naturally. There may be a point when the Focus develops above 'Intense' level. If this happens, the Gamemaster can chat with you about how you'd like your character to advance. Usually this means your Focus changes completely, starting from a Normal level again, as a major part of your character's storyline is resolved and their driving force changes. Reaching this stage results in other rewards that benefit your character and move their story on in exciting new ways. We'll look at intensifying, and changing your Focus, in **Getting Better all the Time** (see page 63).

Experiences

The Doctor's companions had lives before the TARDIS appeared and whisked them away to go on adventures. They have friends, families, possibly jobs, and certainly some form of social life or hobbies. Often there are important events from their past that they can draw upon to help them in times of need. You never know when that time you

delivered a baby while being trapped in a lift, or sat up all night to console a grieving friend, may have given you the experience you need to guide your actions in a crisis.

These important events are Experiences, and your character is going to gain a whole host of them over their adventures as they face threats from across the galaxy. You'll be able to draw upon these Experiences to help you in some situations, and they can help you to grow, and even improve, your Skills over time. Using and gaining new Experiences is covered later (see page 58).

You'll create two Experiences to represent the life your character had before their adventures begin. These do not represent your character's entire life, but two major events that shaped them, and helped make them who they are. One of these is a personal Experience, something that happened just to you and that shaped you in some way. The other is a shared Experience, which connects you in some way to one of the other characters, or an important Non-Player Character (NPC) that the Gamemaster helps determine.

Personal Background Experience

Every character starts with one Experience that is personal to them. An event in their past that you think would be interesting and could give your character the edge they need on their adventures. It can be as significant or as small an event as you like, just something that makes your character different and gives them an interesting background story. Did they stand up to the bullies picking on their baby brother? Did they win a chess tournament in high school? Rescue an injured fox? Escape from a secret government facility? Survive a starship crash? Stop someone from choking in their mother's café? Win the school science fair for the robot they built? Used to be a child actor but gave up a life of fame to go off to university?

PERSONAL BACKGROUND EXPERIENCE

	1	2	3	4	5	6
1	My friend Disappeared.	Escaped from somewhere secret.	Survived a crash.	Found something strange.	Won the school science fair.	Discovered they're adopted.
2	Moved to a new city.	Found their way home after being lost.	Helped stop an argument / fight.	Saved a friend from drowning.	Sami-finalist in a talent show.	Stopped a crime.
3	Made friends easily.	Knows someone famous.	Was in the Brownies / Scouts.	Witnessed the paranormal.	Lost all memory of a week.	Starred in a stage play.
4	Trekked through a distant country.	Survived parents' divorce.	Lost a family heirloom.	Appeared on the news.	Still loves a lost romance.	Used to know some bad people.
5	Humiliated at Prom.	Has a secret twin.	Woke up in a zoo.	Had a strange pet.	Overcame a strange phobia.	Saw a ghost.
6	Trained a wild animal.	Learned to speak backwards.	Scuba dived with sharks.	Named a town.	Spent a year indoors.	Learned an ancient language.

It doesn't have to be huge, it can be as simple as 'once tried out for the college a cappella group.' And don't worry about making the wrong choice, as these Experiences can be cashed in as your character learns from them to gain Skills, Distinctions, and more. We'll look at spending your Experiences later (see page 60).

If you're struggling to think of an Experience that you can add to your character's background, roll a couple of dice and consult the table on page 31, or simply pick one that appeals to you.

Shared Background Experience

Once you have a personal Experience in your background, look to the other characters in Team TARDIS, and the people you've met in the past. This is just like your personal Experience, but this one ties in with your relationships to other people, other characters, and particular places or events in your past.

Again, it can be a relatively minor Experience, such as having a good neighbour who once let you stay in their flat when you were locked out. Or it could be a major Experience like a summertime romance while away on holiday that you will never forget. It could be that a particular teacher helped you through a tricky time, or you unintentionally made an enemy of someone through a terrible misunderstanding.

As with your other Experience, there are no wrong choices, and this Experience can sometimes aid you in your present situations, and be spent to gain Skills and more. However, the shared background Experience should be tied to someone, something, or some place that the other characters have a connection to. That someone could even be another character. Two of the characters could be related, have been romantically involved, or simply went to school together.

If you don't fancy such a direct connection, you could work with the Gamemaster and make this Experience about a particular person, a Non-Player Character, who has a link to one or more other characters in the team. These connections may be different for each character. For example, Graham was married to Grace, Ryan's grandmother. Grace is the connecting NPC, and her relationships with Graham and Ryan are very different, though she loved them both.

Millie decides that the shared connection is that her character has had a crush on Tiffany for months, ever since starting at university. They're not great friends, just friendly enough to have a chat and say 'hi'. Tiffany's player, Alex, decides that her connection is to her high school teacher who pushed her to try harder, and put in extra time to ensure that she made it to university. Millie puts 'Has a crush on Tiffany' on her character sheet. Alex puts on her character sheet that Tiffany's connection is 'Tutored by Miss French'.

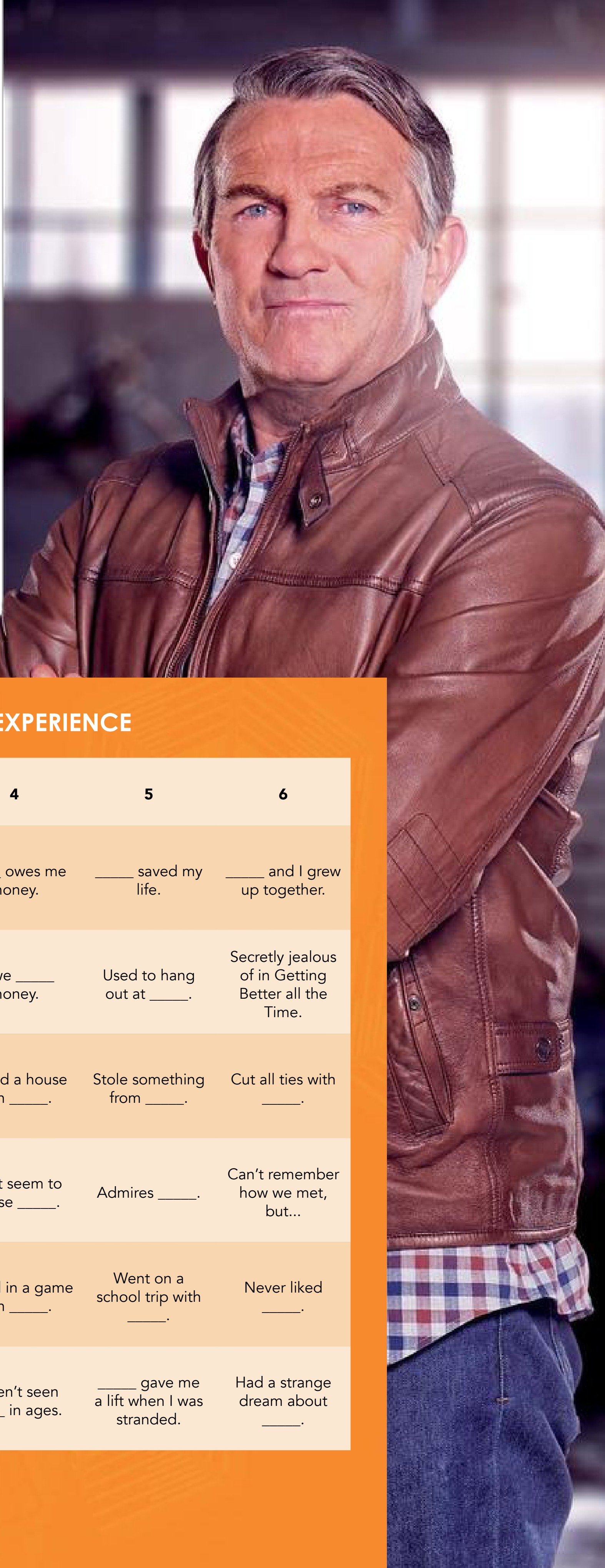
It doesn't have to be a person that connects them, it could be that the characters are linked by a particular place, a pet, or even a vehicle — what if the characters know each other because they've shared the same bus into the city for months but never really spoken to each other? These connections can be as loose or as deep and meaningful as you like. Just try to ensure that each member of your group is connected to one of the others in some way — this helps the characters come together at the start and have a stake in their adventures.

The only exception to this rule is the Doctor. The Doctor's shared Experience is meeting the rest of the team for the first time.

Start with one of the players. Roll a die and see who gets the highest, or start with the youngest player, or the one to the left of the Gamemaster. The player should define how they are connected, whether this is to another character, an NPC, or a place. They make a note of this in the Experiences section of their character sheet, and the Gamemaster makes a note too. Then move on to the next player, and so on around the table.

If a player's character has already been connected to someone else (and they've agreed with it, of course) they can always pass on making a connection themselves. The connection defined with the other character can count for both if they prefer. However, if they want to create another connection of their own, they are free to do so. The original connection still exists, but their experience with another character has had more of an impact.

Coming up with an interesting connection may seem daunting at first. If you get stumped, roll a couple of dice and consult the table below, or choose one that leaps out to you. You don't have to use the suggestion on the table as it is, you can always use it as inspiration to come up with your own connection.



SHARED BACKGROUND EXPERIENCE

	1	2	3	4	5	6
1	_____ knew me at school.	_____ was a friend of my siblings.	_____ helped me with my schoolwork.	_____ owes me money.	_____ saved my life.	_____ and I grew up together.
2	_____ and I lived next door to each other.	_____ rescued my cat / dog.	Secretly in love with _____.	I owe _____ money.	Used to hang out at _____.	Secretly jealous of in Getting Better all the Time.
3	I saved _____'s life.	Got _____ a job.	Doesn't trust _____.	Shared a house with _____.	Stole something from _____.	Cut all ties with _____.
4	Unintentionally hurt _____.	Knows _____'s secret.	Went to university with _____.	Can't seem to please _____.	Admires _____.	Can't remember how we met, but...
5	Dated _____'s sibling.	Always happy to see _____.	Caught _____ cheating.	Played in a game with _____.	Went on a school trip with _____.	Never liked _____.
6	Met _____ on holiday.	Used to be in a club with _____.	_____ borrowed something from me.	Haven't seen _____ in ages.	_____ gave me a lift when I was stranded.	Had a strange dream about _____.

Attributes

Once you've determined a little of your character's background, who they are, what motivates them, and how they know the other characters, it is time to start assigning some values to your Attributes and Skills.

You have six **Attributes** which help define what your character is like: how strong they are, how smart, how perceptive, and so on. All of these Attributes are given a value from 1 to 6. The human maximum is 6 and no one can have an Attribute higher unless they are something seriously special (or alien). It is very rare for a character to start with an Attribute of 6, and the average human has Attributes around 2–3. Of course, the Doctor's travelling companions usually have above-average qualities — whether they are inspiring, particularly quick-witted, or keen-eyed.

While no one can start with an Attribute above 6, similarly no one can start with an Attribute below 1. Attributes can be reduced due to injury, and if one of these reaches zero, bad things start to happen.

You have 18 points to divide among your Attributes. You could put more points into Strength and less into Ingenuity if they're a follow-orders type of soldier. Or give them a higher Ingenuity and Awareness, and put fewer points into Coordination, making your character a slightly clumsy brain-box! Or spread the points fairly evenly, being equally good (or bad) at most things — but where's the fun in that?

The six Attributes are:

Awareness

It can be dangerous when you're off travelling the stars and you need to be sure of what lurks on the fringes. Spotting an object that has been disguised with a perception filter, or hearing a Cybermat scurrying under the furniture are both instances when Awareness comes into play. The Awareness Attribute is all about the five senses (sight, hearing, touch, smell, and taste) as well as that indefinable sixth sense of just knowing that something is coming, sensing someone is looking at you or talking behind your back. Awareness is frequently used when looking for clues or noticing an enemy presence. If someone threw a cricket ball at you, having a high Awareness would mean you'd stand a better chance of noticing it coming.

The average human Awareness is 3. You are aware of your surroundings and able to spot clues, hear an enemy approaching or sense that something is wrong. An Awareness of 1 or 2 is lower than

average, where you could be a little oblivious to what is going on around you, maybe distracted or prone to missing important clues or signs. However, an Awareness of 4 or 5 shows someone who is quick to pick up on little details, sense when something is wrong and detect the vital error in the ship's systems that would put everyone in danger. At the human maximum of 6, which is rare, you are uncannily able to spot clues, sense when someone is going to act by the smallest physical twitch, and notice the most minuscule details.

Coordination

If having a high Awareness Attribute means that you can sense when someone has thrown a cricket ball at you, then having a high Coordination means you have the dexterity to catch it. Coordination, as the name suggests, is all about hand-eye coordination and physical dexterity. It's not just about being able to juggle, throw hoops over ducks at the carnival, or being able to ride a unicycle. Coordination is used when you need a steady hand, balance on a ledge, or even get a high score on that video game you like.

The average human Coordination is 3. A Coordination of 1 or 2 usually indicates someone who has slow reactions is a little clumsy, is not a brilliant shot, and is not very good at games of skill or dexterity. Characters with a Coordination of 4 or 5 are above average, with great reflexes, hand-eye coordination, and instinctive reactions. The human maximum is 6, reserved for the best of the best — professional racing drivers, pilots or the top surgeons in their field.

Ingenuity

Saying that the Doctor is smart is a bit of an understatement, but most of the time during the Doctor's adventures, she has proven over and over again that brains are more powerful than brawn, and she can think (and usually talk) her way out of a situation. Knowledge is power, quite literally in most cases. The Ingenuity Attribute is a measure of how smart you are — your basic reasoning and lateral thinking. It is intellectual capability coupled with general knowledge and practical experience. This isn't about a specific knowledge (that is covered by Skills), but rather how intuitive you are, and the speed of your mentally agility. Ingenuity is all about how inventive you are in a tight spot, as well as your overall intelligence.

Average human Ingenuity is 3, meaning you have a grasp of current affairs, have a good general education, and can come up with solutions to simple problems fairly quickly. Below that, with Ingenuity of 1 or 2 is lower than average, but it doesn't mean you are stupid; it may just mean that you have come from a background that doesn't focus on learning, or were simply more interested in things other than pursuing an academic path.

You can still solve problems and come up with helpful ideas and concepts, but it may take a little longer. An Ingenuity Attribute of 4 or 5 is above average, showing a flexible mind that can adapt to stressful situations, deduce a whodunnit from a few clues, or someone with a natural talent for applying their wisdom in novel ways. Above that, 6 is the human maximum, reserved for the keenest intellects on the planet, though the Attribute can be rated even higher for superhuman intelligences and remarkable minds such as the Doctor.

Presence

Sometimes when a person walks into a room, every head turns in their direction. They radiate charm and charisma, or have an intimidating presence that has people backing away cautiously. The Presence Attribute is all about how you carry yourself — whether you are easily ignored or unable to get a date, or able to charm, carouse, and persuade your way out of the trickiest situation.

As with the other Attributes, 3 is the average Presence for a human. You are generally likeable and easy to get on with, but not necessarily a strong leader. A Presence of 1 or 2 is lower than average, reserved for the unintentionally socially inept or just plain rude. You can be a little hard to get along with, whether you are arrogant, selfish, or just shy or awkward. However, a Presence of 4 or 5 is above average and seen in charming, commanding, and charismatic people who are able to lead and get people's attention. At the human maximum of 6, you are awe inspiring and regarded with respect and admiration. Above that, alien or superhuman characters have such a commanding and charismatic presence that they can sway minds or influence the masses.

Resolve

Resolve is a measure of your determination and willpower, whether it is something as simple as resisting the urge to open a box labelled 'do not open', or trying not to blink when a Weeping Angel is looming towards you. It also shows your determination to do something, how convincing you can be and how resolute you are to your cause.

This determination can make an enemy pause before opening fire, change someone's opinion, or instil confidence in your colleagues.

The average Resolve for a human is 3. You are pretty fixed in your ways, have moderate willpower when necessary, but are still likely to freeze under gunfire just like any normal person. Below that, with a Resolve of 1 or 2, you are easily persuaded, crumble in the face of terror, and quick to succumb to mind control. A Resolve of 4 or 5 shows you can endure hardships, are determined and resolute and willing to stand for what you believe in. Above that, at the human maximum of 6, you are almost immovable from your convictions and able to resist almost any temptation or fear. A Resolve above 6 is typically reserved for aliens or otherworldly characters who are able to shake off even supernatural compulsions with ease.

Strength

The Strength Attribute is just what you would expect — a measure of how strong you are. Stronger characters can lift heavy objects or people, carry all that scientific equipment further, and pack more of a punch when they have to resort to physical violence. Stronger characters are usually physically active, possibly sportseople, or in the armed forces. Your average accountant may not exactly be weak, but they are not going to hold their own in an arm-wrestling contest with a bodybuilder.

Strength is also used to determine physical damage inflicted on others. The stronger you are, the more damage you will do when you have to throw a punch. Every level of Strength relates to one point of damage inflicted from a punch or kick. More information on conflict and damage can be found in **Chapter Three** (see page 96).

On average you can comfortably lift around 15 kilograms for every level of Strength you have. You can carry this around for a while without too much of a strain, but in dire circumstances (and for a short amount of time) you can lift twice this amount. A character with Strength 3, for example, can comfortably carry around 45 kilograms, or lift 90 kilograms for a short period of time. In times of great stress, and with a successful roll (or spending Story Points), you may be able to lift even more than this when the adrenaline kicks in. Average human Strength is 3, meaning that you can open really stubborn pickle jar lids, carry someone on a stretcher for a good distance, and make someone think twice before getting into a fight with them. Below this, with a Strength of 1 or 2, you struggle changing a car tyre, or opening that pickle jar. Above average, with a Strength of 4 or 5, you take care of yourself, maybe do some physical training, and may be one of the tougher athletes or members of the services. With a Strength Attribute of 6, the human maximum, you are at the human peak, capable of picking people up and throwing them over your head. The level of Strength usually only seen in professional weightlifters or bodybuilders. Strength Attributes above 6 are found in inhuman characters, such as the Cybermen or the Judoon.

IN A HURRY?

If you need a character quickly, you can always pick a selection of Attributes as listed below. Simply look at the type of character you'd like to play, and fill in the Attributes on your character sheet.

Scientist
Awareness 4; Coordination 3; Ingenuity 4;
Presence 2; Resolve 3; Strength 2

Journalist
Awareness 4; Coordination 3; Ingenuity 3;
Presence 2; Resolve 4; Strength 2

Investigator
Awareness 4; Coordination 3; Ingenuity 3;
Presence 3; Resolve 2; Strength 3

Soldier
Awareness 4; Coordination 4; Ingenuity 2;
Presence 2; Resolve 3; Strength 3

Athlete
Awareness 2; Coordination 3; Ingenuity 2;
Presence 4; Resolve 3; Strength 4

Continuing our example, Millie ponders the sort of character she'd like to play. She would like her character to be smart, nimble, and quick in both moves and thinking. She decides this is what people think of first when describing this character. Smart is the key, so she decides that Ingenuity is going to be the most important Attribute, and puts 4 next to it on the character sheet. She also decides that all this time spent becoming smart has meant that her character isn't particularly physically strong, so she puts 2 into Strength. That leaves Awareness, Coordination, Presence, and Resolve, so she puts 3s into all of those. It's still not quite how she'd like, so she bumps Ingenuity up to 5, but she has to take a point off of something else to balance. She figures that all that studying has left them a little lacking in Presence, so drops that by a point. Millie still wants to increase her character's Coordination (she wanted him to be nimble), so she raises that to 4, and drops Resolve to 2 to compensate.

Their Attributes are: Awareness 3, Coordination 4, Ingenuity 5, Presence 2, Resolve 2, Strength 2. He's not very strong, but what he lacks in brawn he certainly makes up for in brains and moves.

Assigning Attributes

Unsure how to begin assigning your 18 points to the Attributes? Imagine what your character is going to be like — maybe look back at your Concept. Are they stronger than they are smart, more determined than they are observant? Have a look at the six Attributes and pick one that stands out as their strongest. Make a note on your character sheet next to that Attribute and put a 4 in that one. Next think of their weakest point. Are they weak when it comes to physical strength, or do they tremble in the face of terror or mind-control? Whichever Attribute you choose as the weakest, give it a value of 2. The remaining four Attributes are just average, so put a value of 3 in each of them.

Shake it up!

Now you have the numbers next to your Attributes, you can change them a little if you like before you start to play. You can increase an Attribute by a point, but you'll have to reduce another one by a point to compensate. If you lose track, just add up the Attributes and they should come to 18. Just remember, no Attribute can be higher than 6, or lower than 1.

Higher Attributes

Superhuman or alien Attributes that go higher than 6 are handled in exactly the same way as normal Attributes, but they are reserved for special characters. Of course, aliens and Villains often have

Attributes higher than the human norm, but they are treated in the same way. These characters are often stronger and more powerful than others and should only be created under the watchful eye of the Gamemaster.

Attributes above 6 cost the same (thought it's going to be expensive to buy an Attribute that high). However, you cannot purchase Attributes above level 6 without being enhanced or alien in some way, and other Attributes will suffer for it. Putting 7 points into your Strength is going to make you super-tough, but your character will only have 11 points to spread over the remaining five Attributes. You'll need to discuss this in depth with the GM to see if this is permitted in your game.

Under-buying Attributes

The 18 points you have to play with when assigning Attributes will still create an above-average companion — after all, they may appear to have average lives but come into their own when the Earth or themselves are in danger. Your average person on the street has Attributes ranging from 2–3, with 3 being the average. If you'd prefer a character that is really normal, and not slightly above average like the Doctor's usual companions, you can opt to save more of the points for later, and spend them on Skills.

Careful purchasing of Attributes and using your points in creative ways will reflect what your character is like. For example, playing a slightly older than average companion, you could spend less on the physical Attributes like Strength and Coordination, increase Ingenuity and save points for more Skills to reflect their experience.

Skills

We've defined your character's strengths and weaknesses with Attributes, now we need to define what they actually know. **Skills** are accumulated knowledge, the abilities your character can use on their journeys and adventures to protect themselves and defeat the villains who threaten humanity.

To keep things simple, there are just twelve Skills. Is your character a super-cool computer hacker? No problem, they have a good Technology Skill. Adventuring archaeologist? You'll probably give them a high Knowledge to cover that history, maybe some Athletics to take their active nature into account. If you're just itching to have a Skill that is not on the list, first of all think whether one of the Skills listed below covers it already. It could be that focusing the Skill with a Specialisation (see sidebar) will give you the skill set you're envisioning.

Skills, just like Attributes, are rated numerically. A Skill rating of 1 indicates a basic knowledge in the area, someone who has just started to learn the subject or has a little experience in the field. A Skill of 2 or 3 means they've become quite confident. If it's an academic skill, they may have a qualification in it (maybe some A-levels or a certificate or two), or they've gained a reputation at being reliable in that area. A Skill level of 4 or 5 is really showing some expertise; they may have a degree, some commendations, and are the go-to people for their Skill. At 6 or more, you're talking real experts in the field. They may be doctors or masters, but not the Doctor or the Master — they have Skills even higher than that!

Assigning Skill Points

You have 18 Skill Points to allocate to your character's Skills. You don't have to allocate points to every Skill; after all, most people aren't good at everything. Pick one or two Skills that reflect their Concept and put 3 or even 4 points into those, then pick a Skill or two that you think will be handy for the coming adventures and put 2 points in them. The remaining points can be distributed as you see fit, bearing the Concept of your character in mind.

If you decided to keep some points over from buying Attributes, you can use them now. Each leftover Attribute Point becomes a Skill Point.

While you can advance and have Skills above 5, it is rare for a starting character to have a Skill above that. During character creation, no Skill can be above level 5 unless discussed in detail with the Gamemaster. If you want to play, for example, a university professor or a socially awkward medical diagnostician, you may be allowed to put more than 5 points in a Skill, but then it should only be in the Skill that reflects the character's profession. Even then, the Gamemaster needs to agree to this. Besides, you don't want to pile all those points into one place and become too much of a specialist in a single field to be of any use, do you?

Specialisations

The Doctor and her friends have a wide range of abilities and skills, seemingly able to deal with anything the story throws at them. **Doctor Who: The Roleplaying Game** is designed to reflect this by keeping the number of different Skills to a minimum. However, adding a bit of expertise to a character can make them more individual and vital to the team. Specialisations are a great way to add this level of detail.

Each Skill covers a wide area, but just because you have a good Science Skill doesn't mean you're an expert in biology, chemistry, and astrophysics all at once. As you learn a Skill, you get to a level where you can focus your studies and interest, getting better at one particular facet of it. This is a Specialisation. When you have a Skill at 3 or above, you can opt to select a Specialisation where your character excels in this Skill. During character creation, this just costs you a single Skill Point.

There are many Specialisations for each Skill. Each Skill description gives you some suggested Specialisations, though this list isn't exhaustive. You can have more than one Specialisation for each Skill, but each one must be purchased separately. At character creation, this still costs just one Skill Point per Specialisation, but the Skill must be at level 3 or above.

If you are called upon to use a Skill during the game, and the Gamemaster agrees that your Specialisation specifically applies to the task at hand, you gain a +2 bonus to the roll. If your Specialisation doesn't cover the task, the Skill roll is made without this bonus as normal.

For example, Millie's character is particularly good at working with computers, with Technology 3 and a Specialisation in Computers. Whenever she rolls to use a computer, she uses her Technology Skill of 3 and gain a +2 bonus for her Specialisation, giving them an effective Skill of 5. If, however, she was using the Technology Skill for any other purpose besides working with a computer, such as fixing a broken microwave oven, she only uses her basic Skill of 3.

Specialisations can be discarded or ignored if the Gamemaster decides the game would run quicker or simpler without them.

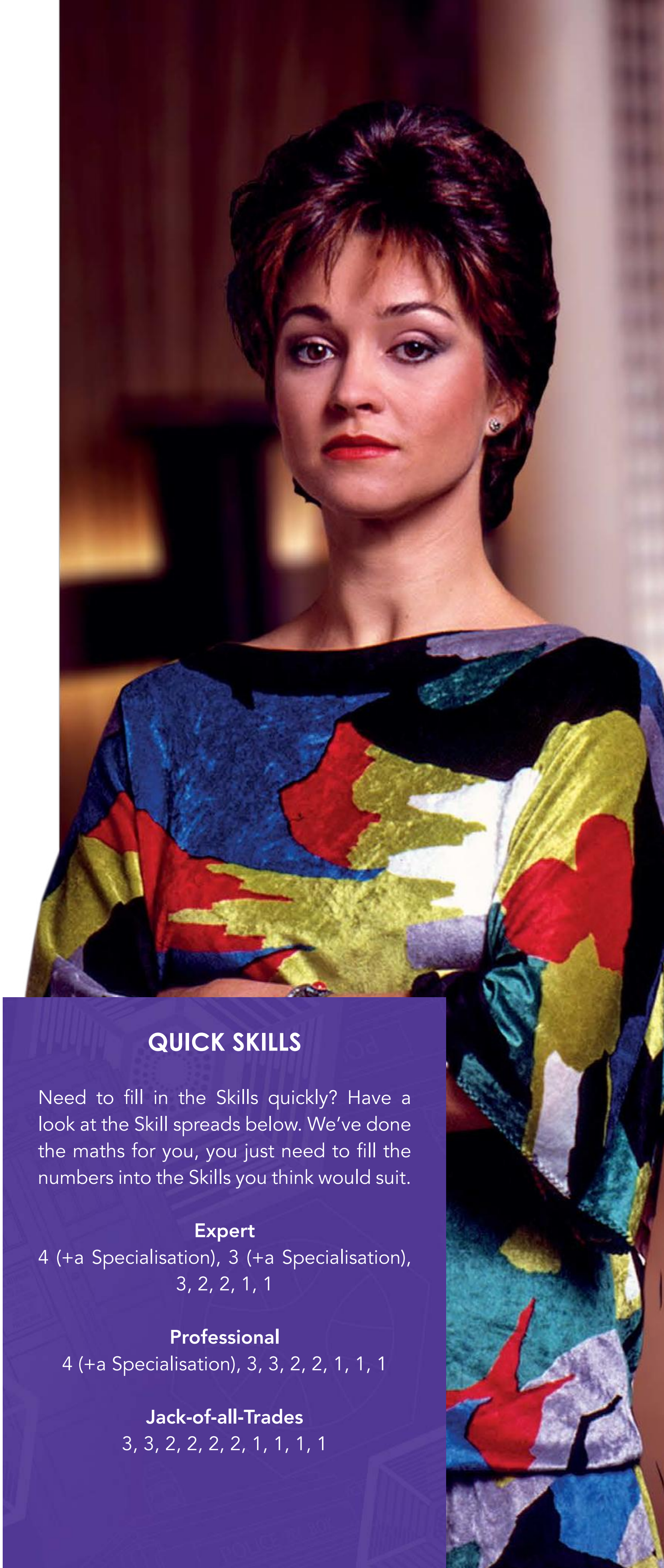
List of Skills

Below is a list of the twelve Skills along with descriptions of the areas they cover and when they are used. For details on how Skill rolls work, see page 72 of **Chapter Three**. Within each Skill there are guides for how the Skill is used, and a list of possible Specialisations (see page 40), if they are being used. Remember, this list is not exhaustive and the Gamemaster and players should feel free to add Specialisations (or even whole Skills) if it best suits their game.

ATHLETICS

You are used to being physically active. Depending on the level of this Skill, you could work out, go to the gym every week or undertake physical work. At the higher levels, you could be a professional athlete or a highly trained soldier. Athletics is used in the game if you have to run for a prolonged time away from charging Futurekind, hold your breath underwater to swim into the secret alien base, or jump over a chasm of lava.

The Athletics Skill is also used when riding horses (as it is a more physical activity than using the Transport Skill).



QUICK SKILLS

Need to fill in the Skills quickly? Have a look at the Skill spreads below. We've done the maths for you, you just need to fill the numbers into the Skills you think would suit.

Expert
4 (+a Specialisation), 3 (+a Specialisation), 3, 2, 2, 1, 1

Professional
4 (+a Specialisation), 3, 3, 2, 2, 1, 1, 1

Jack-of-all-Trades
3, 3, 2, 2, 2, 2, 1, 1, 1, 1

Almost any physical act your character has to perform can be covered by Athletics. However, blocking a punch should use the Conflict Skill (paired with Coordination), whichever is more appropriate to the situation. As a general rule, if it's physical, it's Athletics. If it's combat, use the Conflict Skill.

Specialisations: Running, Jumping, Riding, Climbing, Marathons, Parachuting, Scuba, Swimming , Weightlifting

CONFLICT

Sometimes there is no way out of a situation other than to fight. This may be a contest of words, mental power, or a physical fight as a last resort.

Conflict, as a Skill, covers all forms of confronting an enemy. This can be close combat with fists, feet, swords, axes, or cat claws, when paired with the character's Strength.

This can also be ranged combat when attacking from a distance with guns, disintegrators, or even a bow and arrows, when paired with Coordination (or Ingenuity if it's a computer-controlled weapon such as a spaceship's lasers).

It can come into play when battling in psychic combat, when used with either Presence or Resolve, and can sometimes be used when threatening someone in a verbal conflict.

Fighting is rarely an option, but it is a dangerous universe out there. Though the Doctor would prefer to outwit or out-think her opponents, there have been many times when her friends and companions have had to resort to fighting to protect themselves or others.

Specialisations: Boxing, Jiu-jitsu, Karate, Bow, Pistol, Automatic Weapons, Thrown Weapons, Psychic Defence

CONVINCE

Convince is all about getting people to do what you want. You can use this to sway people to your way of thinking, to prove to strangers that you're not a threat or to delay the villain from commencing the attack on Earth long enough to let your friends foil their plan. It can mean you're a convincing liar, or just the most commanding military leader. Most of the time, Convince rolls are contested (see page 87). After all, you're trying to change someone's mind. Convince is usually paired with, and resisted by, Presence or Resolve.

Specialisations: Fast Talk, Bluff, Leadership, Seduction, Interrogation, Charm, Lie, Talk Down

ROLE-PLAY VS ROLL-PLAY

Convince is used for many types of social interaction, from convincing someone that the lies you are telling are the truth, to convincing them you are a sincere and trustworthy person. Many social interactions will rely on the Convince Skill. Players can try to act out the dialogue, the amusing lines and the attempts at bluffing, but Gamemasters should understand that the players do not have the support of a skilled scriptwriter, and some players may not be as confident at talking as the characters they are playing. If the player doesn't feel up to acting out the conversation, the Gamemaster shouldn't force them, and should interpret the success (or failure) of the roll on its own merits.

CRAFT

Craft is a broad Skill that covers all manners of creative activities. Whether your character is good with their hands and can carve an ornate chess set from wood, or maybe great at playing the guitar or singing, the Craft Skill covers it. Boat building, metalworking, knitting a good scarf or rapping can all be covered by this Skill. This Skill is very broad and benefits from using Specialisations as it reflects which Craft the character is particularly talented in. A blacksmith, for example, may have Craft 5 due to their mastery of metalworking, but that doesn't necessarily make them a virtuoso musician, brilliant painter, or a witty knitter.

Specialisations: Building, Painting, Farming, Singing, Guitar, Woodwork, Metalwork, Dancing

INTUITION

You know when you get that feeling that something isn't quite right? You can tell if someone is lying, look at their facial expressions and tell if their intentions are hostile. Sometimes you can look around a room and know the probable hiding places of important information, or have honed your senses to help detect danger. Security guards have a higher Intuition Skill, knowing when something is amiss, or if someone looks to be threatening. Detectives also have a good level in this Skill, looking for evidence that could aid their case. Therapists, counsellors, and diplomats also have a good Intuition Skill, being able to read the underlying thoughts of those talking to them, enabling them to assess a situation and offer assistance if needed.

Intuition covers the trained ability to spot things, notice those discrepancies that reveal the hidden, and the body language that betrays a lie. It also covers the gut feeling that something is wrong — a Skill that can be honed in those who need to sense danger and threat.

Specialisations: Empathy, Insight, Suspect, Sense

KNOWLEDGE

The Doctor has proven that her knowledge of the universe can defeat the most powerful of villainous dictators. Of course, not every character has that brain power, but the Knowledge Skill is a guide to how much they actually know.

This is a wide and almost all-encompassing Skill that covers most areas of knowledge, except for those covered specifically by other Skills such as Medicine, Technology, or Science.

COMMON KNOWLEDGE

Having just twelve Skills means that some of them, especially Craft, Knowledge, and Science, require a little bit of adjudication on behalf of the Gamemaster.

For example, if your character is a lawyer, their Knowledge Skill should have a Specialisation that refers to all things legal. An archaeologist's Specialisation will reflect years of education in history, anthropology, and archaeology. Even if you are not using Specialisations in your game, the reason the character has the Skill should be taken into account if they are trying to do something they are unfamiliar with.

If your character is trying to use their Skill for something obviously not in their field — a quantum physicist trying to give a lecture on Ancient Roman history for example, the roll should incur some penalty to reflect this. Think of how far removed from the actual knowledge the character has from what they'd like to do. If it is fairly similar to something they'd know (but not of the actual area), a low penalty should be applied of –1 or –2. If it's something very different (like the talented guitarist trying to forge horseshoes) then the penalty could be as high as –4, the usual penalty for being completely unskilled (see page 76). If it's something incredibly technical or difficult, such as a chiropodist trying to perform brain surgery, the Gamemaster may simply decide that it is impossible for them to do.

Another element to take into account is the character's home era. The average person from present-day London is unlikely to have the skills to survive in the palaeolithic era and will be confused by 51st century technology. The character sheet has a space to note the planet, time period, and Technology Level of the character's origin, and trying to use your Skills outside of that frame of reference can sometimes be difficult. More information on Technology Levels can be found on page 55.

Knowledge typically covers academic and humanities fields, such as law, sociology, psychology, archaeology, history, literature, or languages. The Skill is most often paired with the Ingenuity Attribute. The Knowledge Skill can also include alien areas of knowledge, such as alien cultures, and the history of alien worlds. Alien Specialisations are not usually suited for beginning characters, especially contemporary companions. However, the Gamemaster may allow alien Specialisations if it fits the character's background.

Specialisations: History (choose an area), Law, Psychology, Language (select a specific language), Literature, Sociology, Alien Cultures, Earthonomics, Gallifrey History, The Dark Times

MEDICINE

Injuries are bound to happen when trying to save the universe, so it is always useful to have someone aboard the TARDIS who has a little medical knowledge. The Medicine Skill, at low levels, reflects your character's ability to perform basic first aid, CPR, or to stabilise wounds. At higher levels, they may be medical students, fully fledged nurses or doctors, or at Skill 5 they could be surgeons or specialists. Medicine also reflects other Specialisations, depending upon the background of the character, such as forensics, veterinary medicine, or alternative therapies.

Medicine is usually paired with Ingenuity, though if the medical procedure is particularly tricky or requires delicate work, then Coordination should be used. Usually, the quality of the roll dictates how many levels of injury are healed. More information on healing, injury, and damage can be found on page 105 of **Chapter Three**.

Specialisation: Disease, Wounds, Poisons, Psychological Trauma, Surgery, Forensics, Veterinary Medicine, Alternative Remedies

SCIENCE

The Doctor frequently dazzles her friends with her scientific knowledge. The Science Skill measures just how knowledgeable your character is when it comes to physics, chemistry, biology, quantum physics, and all the stuff that makes the universe go around. There's a little crossover with the Medicine and Technology Skills, but if the task requires less repairing people or gadgets, and more contemplating wild pseudoscience or in-depth theory, then Science is the Skill of choice. Most of the time, Science is paired with Ingenuity, only apt when you think of the ingenious scientific theories and inventions that they'll be coming up with! On rare occasions it can be paired with Presence or Resolve if debating scientific theory.

Specialisations: Mathematics, Physics, Chemistry, Biology, Astrophysics

SUBTERFUGE

In the course of saving the world, you can be forgiven for breaking and entering secret bases, employing stealth to avoid being spotted by patrolling guards, for opening a safe to read the classified files, or pickpocketing the guard's access keys. In these cases, the Subterfuge Skill is used, usually paired with Coordination. If the task is of a more intellectual nature, you can use Ingenuity, especially for tasks like safecracking or creating a convincing disguise.

Specialisations: Sneaking, Lock Picking, Sleight of Hand, Pickpocketing, Disguise, Safecracking, Camouflage, Gambling.

SURVIVAL

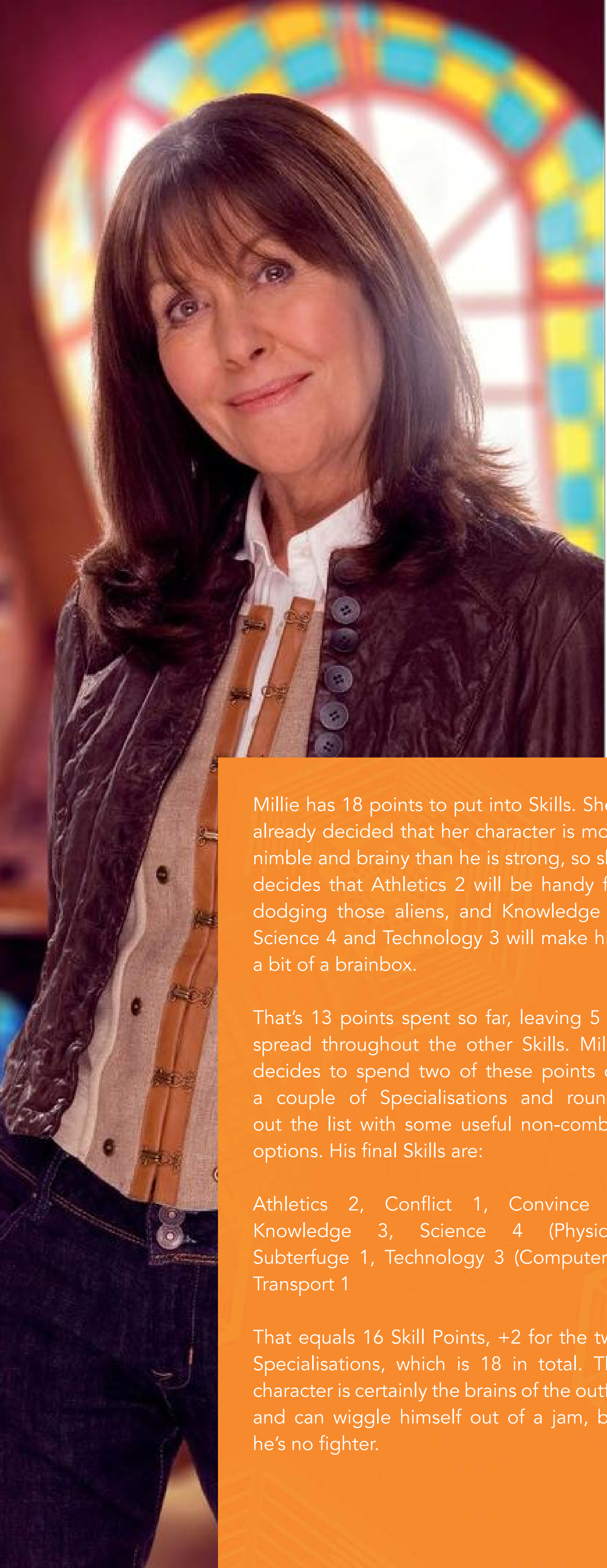
The universe is a harsh place, and many companions have been stranded in a hostile environment, waiting for the Doctor to come and rescue them before they freeze, roast, or suffocate to death. The Survival Skill is used to help them stay alive in these harsh or exposed environments, from knowing what native plants are safe to eat, to building shelter and a fire. Some Specialisations help in other environments, such as knowing how to protect yourself from exposure to space, from an oncoming sandstorm, or the safe way to decompress from deep sea pressures.

Specialisations: Space, Desert, Swamp, Mountain, Arctic Conditions, Underwater, Wilderness

TECHNOLOGY

Some people are a whiz with computers, gadgets, and electronics. The Technology Skill represents your character's know-how when it comes to all of these things. Whether it's hacking into the old Torchwood computers, mixing odd parts of existing tech together to make a 'timey-wimey detector', programming a virus to thwart the alien fleet, or just fixing the microwave. These use the Technology Skill, paired with Ingenuity or Coordination.

Specialisations: Computers, Electronics, Gadgetry, MacGyvering, Hacking, Repair, TARDIS



TRANSPORT

Sometimes, you need to get from A to B, and you won't have access to the TARDIS. Transport covers the ability to drive cars, ride motorcycles, fly hover vans in New New York, or pilot an aircraft or starship. Like other broad Skills, knowing how to drive a car doesn't mean you can pilot a 747, but when it comes to vehicles, many are similar enough to give you a good place to start. Steering wheel, accelerator, what more do you need? If the technology is similar enough, you can probably allow the players to use the Skill without penalty.

Riding an animal, such as a horse, is not covered by the Transport Skill. Riding is a very physical action, so the Athletics Skill is used. If you are steering horses pulling a carriage, then Transport is used as you're not engaging in the physical exertions used during riding.

Specialisations: Cars, Trucks, Helicopters, Aircraft, Spaceships, Temporal Ships, Motorcycles

Millie has 18 points to put into Skills. She's already decided that her character is more nimble and brainy than he is strong, so she decides that Athletics 2 will be handy for dodging those aliens, and Knowledge 3, Science 4 and Technology 3 will make him a bit of a brainbox.

That's 13 points spent so far, leaving 5 to spread throughout the other Skills. Millie decides to spend two of these points on a couple of Specialisations and rounds out the list with some useful non-combat options. His final Skills are:

Athletics 2, Conflict 1, Convince 1, Knowledge 3, Science 4 (Physics), Subterfuge 1, Technology 3 (Computers), Transport 1

That equals 16 Skill Points, +2 for the two Specialisations, which is 18 in total. The character is certainly the brains of the outfit, and can wiggle himself out of a jam, but he's no fighter.

Distinctions

Everyone is different and everyone has their own unique set of Attributes and Skills. However, some people have abilities or even powers that are not covered by simply increasing a Skill or an Attribute. These are abilities that not only help to define your character, but can have a major impact on what you can do, and even how the adventure progresses.

Not every character will have a Distinction, and you will need to discuss what you have in mind with your Gamemaster. It may be that the Gamemaster has something specific planned, and your Distinction needs to fit in the concept of the game as a whole, as well as your character's Concept. If you've decided all of the characters are related, for example, getting to this point and deciding that your character is a Silurian will throw everything into chaos. Make sure it is suitable to the story. Of course, your character could still be part of the family, and be a Silurian that had undergone genetic manipulation to fit into human society. Maybe the rest of the family have had their memories altered? Or the Silurian character may be wearing a perception filter that makes everyone see a human? There are countless options, as long as your Gamemaster agrees.

These Distinctions can have such an effect on the story that they reduce your character's starting Story Points. These points are used to 'bend reality' a little, to change the course of the story to push it in the right direction, and even save the character's life if they come under fire. Distinctions can give your character an additional edge that sets them apart from other characters, giving them a slightly higher advantage, so their Story Points are set a little lower to compensate. We'll look at Story Points in detail in **Chapter Three** when we cover how they are earned and spent (see page 78).

You are limited to a maximum of two Distinctions during character creation. Distinctions cannot easily be purchased after character creation, requiring a serious plot development and expenditure of significant XP. This is covered in the character development section at the end of this chapter (see page 58).

For each Distinction your character has, their maximum starting Story Points are reduced by two.

Choosing Distinctions

The key thing to remember when choosing a Distinction for your character is if it fits with what the Gamemaster has in mind. Discuss your ideas with them first, just in case your choice upsets the game too much.

That said, the only real limit for what you want is your imagination. Players familiar with the first edition of the game could easily bring over some abilities listed there as Distinctions, including Clairvoyant, Hypnosis, Cyborg, Telepathic, Immortal, or Robot. If the Gamemaster agrees, you could even have Distinctions that change your species by choosing Silurian, Sontaran, or the big one — Time Lord. Distinctions like these can open up having Attributes and even Skills above 6 (for example, a superhumanly strong cyborg), though any increase in Attributes must be purchased separately.

While initially it can seem that having a Distinction like this can be unbalancing, there are always limitations to these 'powers'. A cyborg may have to hide their nature, as will an alien character on Earth. Telepathic powers can leave you sensitive to psychic interference, and being immortal may mean that you age normally, or are cursed to watch your friends and family die of old age. Playing to these negative aspects, a bit like the Focus Flaw, results in gaining Story Points.

Distinctions do not cover things that can be justified through Skills, Skill Specialisations, or having higher Attributes. Being a robot can mean that you can directly interface with technology, can be repaired when heavily damaged, and remember everything you have encountered.

TRAITS AND DISTINCTIONS

If you've played the previous edition of **Doctor Who: The Roleplaying Game**, you'll have noticed that Traits have disappeared. A lot of the time, the actual Traits themselves could be roleplayed at the table — fear of spiders, selfish, impulsive, owed a favour, has a contact in UNIT. Or they applied a bonus to a specific roll — indomitable, fast runner, acute senses, etc. Instead of listing all of these things with defined points, players are encouraged to add these quirks and traits to add character to, well… their characters! Rather than worrying about points and values, these quirks lead to a developed and believable character and the Gamemaster will reward playing in-character with Story Points.

Special Traits, ones that cost more and give you alien abilities or special powers, can be created with Distinctions. These Distinctions reduce Story Points to balance play a little, but most of the time we're going to focus on telling exciting stories, and saving the galaxy, rather than getting slowed down by point-calculations and book-keeping.

If you're bringing an existing character from the previous edition of **Doctor Who: The Roleplaying Game** over to this new edition, conversion advice can be found in the **Appendix** (see page 247).

But, if the robot can process information faster, or lift heavy items, that is covered by having a higher Attribute or Skill. As a guide, if what you want your character to be like can be represented through your Attributes and Skills, you probably don't need a Distinction.

The best way to show how Distinctions work is to look at them in action. Let's pick one and see how it would work. Taking Telekinesis as a Distinction allows the character to move and lift objects, or even people, with the power of their mind.

The player discusses with the Gamemaster how this would work. They agree that it requires a successful roll using Resolve or Ingenuity (depending upon whether it is just lifting or fine movement) and a Skill that suits the situation (for example, Athletics for lifting, Conflict for throwing something at someone, or Subterfuge to pick a lock).

The Gamemaster decides that the strain of using Telekinesis can be exhausting, and using it costs the character a Story Point, sometimes more if the item is bulky. The player agrees, and makes a note of all of this on the character sheet. Because they have taken a Distinction, the character's maximum Story Points at the beginning of a session is reduced by two. The Gamemaster may play to the negative side of this Distinction during play as well, suggesting that when the character is under extreme stress or loses their temper, their Telekinesis may manifest without the player's control, making objects fly across the room or windows break. If the player incorporates this into the story in a cool and creative way, the Gamemaster awards them a Story Point (or more) for adding to the character and building the story.

Let's look at another example. Say you'd like to play a Sontaran, a bit like Strax. Separated from the Sontaran military, and freelancing — for want of a better term — maybe serving a life-debt to someone who rescued him from a less-than-glorious death. The Gamemaster agrees and determines that there is a way to incorporate a Sontaran into the team. Taking Sontaran as their Distinction, the Gamemaster determines that while most Sontarans have a higher Resolve and Strength than a human, they can be created in the same manner (though

EXPERIENCED DISTINCTION

Experienced as a Distinction offers you a bundle of points to spend on Attributes and Skills, but this comes with downsides as well. From being older, cynical, battle-worn, filled with regret, or haunted by the past, the character's background has been longer and given them more experience to draw upon, but not all of it may necessarily be good. You can find out more about Experienced characters in the **Getting Better All the Time** section at the end of this chapter (see page 66).

the limit of 6 on their Attributes is lifted). Sontarans are naturally tougher, and the Gamemaster agrees that the character should have a natural toughness as part of their Distinction. Any damage they sustain is reduced by 2, and that's not including the usual suit of Sontaran armour that they are rarely seen without. The Gamemaster decides that there's no need to spend Story Points for this.

The downside of being Sontaran, besides the weakness of the probic vent, is that they fear nothing. They can rush into a conflict when the odds are against them instead of thinking of a non-violent solution that would be preferred by the Doctor. If the player keeps this in mind while playing, especially if it puts their character at minor risk and doesn't upset the game, the Gamemaster can award them with a Story Point or two.

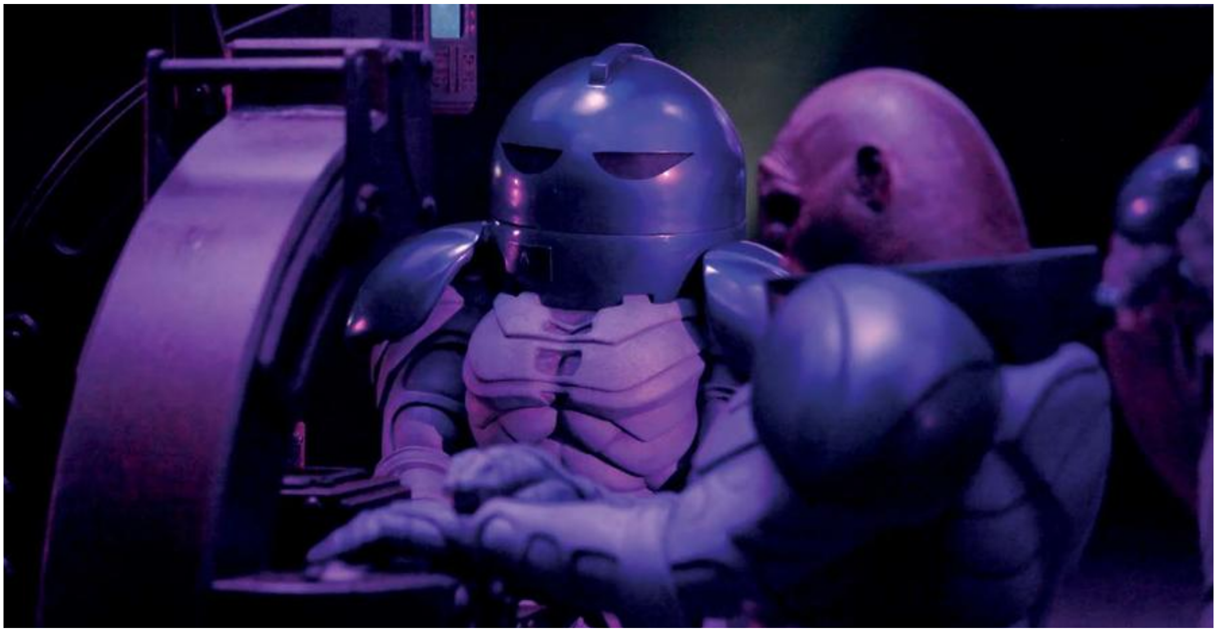
Finally, let's look at the big one — Time Lord. Time Lord as a Distinction doesn't actually upset the balance too much. The Gamemaster decides that the Distinction allows them to regenerate, have Attributes higher than 6, be mildly telepathic (when appropriate — and then it may require the expenditure of a Story Point), and have that handy respiratory bypass system in case the air supply runs out. Otherwise, a Time Lord character is created just like every other character.

SILURIAN CHARACTER

Attributes: Awareness 4, Coordination 3, Ingenuity 3, Presence 4, Resolve 4, Strength 4
Skills: (22 points)
Distinctions: Silurian — very alien appearance and susceptible to the cold. Naturally armoured (-5 to damage) and has a natural weapon (poisoned tongue). Experienced — increased Attributes and Skills
Starting Story Points: 8

SONTARAN CHARACTER

Attributes: Awareness 2, Coordination 3, Ingenuity 2, Presence 3, Resolve 6, Strength 6
Skills: (22 points)
Distinctions: Sontaran — very alien appearance, probic vent vulnerability. Naturally tough (–2 to damage) Experienced — increased Attributes and Skills
Starting Story Points: 8



'WE ARE THE WEIRDOS, DOCTOR!'

If you wanted to play a character that is out of the ordinary, such as an alien or cyborg, it is best if you check with the Gamemaster if such a character is suited to the game they have in mind. It may be that the Gamemaster has a specific setting or adventure planned that would make playing a Silurian in modern London difficult for both you and the Gamemaster. Creating a character like this can mean that their Attributes or Skills are of a different level to the other characters. The Gamemaster can help you with your character creation to ensure everything works and fits the adventure, and doesn't ruin the game for the other players.

To create an alien character, or someone very out of the ordinary, the process is just the same as a regular companion. Start by building the character as normal, giving them a Concept and a Focus — bearing in mind their alien heritage. Assign Attributes and Skills as normal, then purchase a Distinction that would reflect their alien nature. Don't forget, this reduces your starting Story Points by two.

The Gamemaster may suggest looking at the aliens detailed in **Chapter Six** (see page 191), and seeing if your Attributes and Skills are similar to those listed there. If the Attributes are above the human maximum, as long as you've purchased an alien Distinction that will unlock the choice of having Attributes above 6.

In order to purchase those higher Attributes, or even Skills, it may be necessary to take the Experienced Distinction as well, to give you extra points to increase Attributes and Skills to a level that suits the alien character. Again, this reduces your starting Story Points by an additional two points. This can be purchased multiple times to allow you to buy the Attributes you need to reflect your character.

The limit of raising Attributes twice should be lifted for alien characters, especially during character creation.

To save you time, some common alien allies are listed on the previous page. Their starting Story Points are given to take into account the cost of the raised Attributes.

The Doctor is an Experienced character, as she's been around for over a thousand years. It'll mean that she may have more Experiences when she starts, and has had centuries to increase her Attributes and Skills. Starting as an Experienced character is actually a Distinction in itself, which means being an Experienced Time Lord like the Doctor is two Distinctions, reducing the character's starting Story Point total by two each, so minus 4.

The negative side of being a Time Lord? There are not many of your kind around, and it can get lonely being one of the last of your kind. Taking passengers on board your TARDIS can bring some excitement and company to your lives, but these moments can be fleeting. Without this interaction, Time Lords have a tendency to become detached, calculating, and emotionless. They can often develop a superiority complex, and can become rude and aloof, or disillusioned and uninspired without the grounding of seeing the wonders of the universe through the eyes of 'less technologically advanced' friends. As a player, you have the opportunity to be as eccentric, outlandish, bold, collected, and even cold and calculating as you like. Playing to the loneliness, the isolation, and having to adhere to the Laws of Time, especially if it is against the wishes of the rest of the group, is rewarded with Story Points.

TIME LORD

Attributes: Awareness 4, Coordination 2, Ingenuity 7, Presence 3, Resolve 4, Strength 2
Skills: (22 points)
Distinctions: Time Lord — able to regenerate, telepathic, lonely. Experienced — increased Attributes and Skills
Starting Story Points: 8

Story Points

Story Points are very important. We've mentioned them a little already, and we'll cover in detail how Story Points can be used in **Chapter Three** (see page 78). They can tweak the narrative of the story in your favour, saving you from being injured or incapacitated, and give you an edge over the Villains who threaten the peace.

At character creation, most characters start with 12 points. However, if you've decided to have a Distinction or two, this figure is reduced by two for every Distinction you have. Your starting Story Point total is the maximum number of Story Points you can keep between adventures.

Make a note of this limit on your character sheet. Before you start the game, each player takes a number of tokens (whether this is counters, poker chips, or even Jelly Babies) equal to their Story Points so you can keep track of the rapid increases and decreases you can expect during a session, without having to erase the number and write in a new figure every few minutes.

Some Villains have Story Points as well that can be used in the same way as the player characters. This means that some of the major Villains are harder to defeat, and they can spend Story Points to make their cunning escapes if the characters look like they are going to be victorious too early in the story.

Finishing Touches

There are lots of little touches that finish the character off and make them more than just a string of numbers. There are places on the character sheet to keep track of some of these, or you may wish to go into greater detail and write up something more in depth.

Name

Each character needs a name! Most of the Doctor's companions have normal and everyday names. If you can't think of something immediately, try flicking through a novel or comic book, or one of those baby name lists you can find online. Maybe use a friend's name, and switch the surname to something new, or pick a couple of actors from TV or movies and change their names around. Above all, you have to like it, and you should be able to remember it easily.

If your character has an alien sounding name, or something out of the ordinary, maybe they have a nickname that will be easier for everyone to remember or that they prefer to be called. Very few people refer to Peri as 'Perpugillium', and don't get the Doctor started on Tzim-Sha.

Background

Just who are they? You won't have to write a huge essay or draft up a family tree, but you could expand on your character's Concept to round them out and

make them seem more real. You can get a pretty good idea of who a character is just by writing a simple paragraph about them.

For example: she's a kiss-a-gram in the small village of Leadworth, she's twenty-one and about to be married to her fiancé Rory Williams. She lives alone in a house that has too many rooms, and has a very vivid imagination after encountering the Doctor at the age of seven, which resulted in many years worth of therapy.

That pretty much sums up Amy Pond after her first encounter with the Doctor and the Multiform 'Prisoner Zero', and this information gives the Gamemaster a little to work on. It may give them ideas to spice up the average adventure and make it more personal.

Of course, you could go into even more detail than this if you like, though sometimes the details and personal background develop as the game progresses, so just a basic concept is a great starting place. If you do want to go into more detail, then great! It means your character is going to feel more like a real person. Take a look at Ten Questions for some inspiration.

Ten Questions

A great way to bring a character to life is to answer a series of simple questions about them.

Here are ten that we've designed to inspire you to create a three-dimensional character to join the Doctor on her adventures. It could be that one of these questions makes you want to change something you've already defined — that's fine! As long as the Gamemaster agrees with whatever you decide, go for it.

- **Where (and when) are you originally from?**

Do you come from a bustling city on Earth? Not everyone who travels with the Doctor comes from Sheffield or Cardiff, they've come from all over the globe. Maybe they've come from a remote rural location, a bustling metropolis like New York or Sydney, or a small village on the coast of Iceland. You don't have to live there now, but that may be where you spent a majority of your life. It doesn't have to be Earth — you could be from a colony on Mars, a deep space research station, a newly industrial society on the rim of the galaxy, or from a floating palace in orbit around a distant star.

It doesn't have to be now. 'Now' is a relative concept when you're a traveller in the fourth dimension. You could have grown on the streets of London before the Great Fire, been a farmer in Ancient Greece, or a servant in a medieval castle. Possibly a scientist from a human colony in the future on a remote planet, an alien musician performing on an interstellar luxury cruise, or a resistance fighter hoping to overthrow a dangerous galactic dictator.

- **What is your family like?**

Who are, or were, your parents? Are they still around? What is your relationship with them? Are you close, sharing every moment from your life with them or are they awkwardly distant, or even constantly arguing? Do you have any brothers and sisters? Are you an uncle or aunt? Do you have kids of your own? Do you have a significant other? Do they know what you're doing, travelling through space and time, or are you keeping them in the dark so that they don't worry?

- **What was your childhood like?**

Was your childhood full of love, or was it a harsh and lonely place? Were you pampered, spoiled and given everything you wanted when you cried, or were you left to your own devices? What was school like? Did you go to school? How did you get on with the teachers and other pupils? Were you conscientious and attended every class, doing your homework, or were you the rebellious kid who was always in detention? Were you schooled at home, or a public school? Were you sent away from home to be educated, raised in an orphanage or drafted into a military school? What were you good at? Were there any areas you really excelled at, or after-school hobbies or clubs you joined?

- **What have you done in your past?**

You may be a police officer, or a teacher, or a scientist — but what have you done to get to this point? Have you done any other jobs before this?

Did you go on to further education? Maybe you decided to see the world, taking the opportunity to travel and experience everything the planet has to offer? Did you become an apprentice, working in the family business, even though you harbour a desire to get away and do something different? Your character's Experiences may help you answer this question.

- **Who are your best friends?**

Do you have any friends that have stayed with you since childhood? Have you made friends since leaving? A close knit group of friends, or just casual? What brought you together? Were you united in a hobby, cause, or all knew the same person? Was there an event that brought you together, helping each other through a problem? Or are you a bit of a loner, secretly wishing you had more friends but failing to keep in touch with the ones you had?

- **What do you wish you could change?**

Everyone has a regret, it doesn't matter how small. If you could go back in time and change something in your life, what would it be? Is it something small, like agreeing to go for coffee with that person from work, or picking a different subject at university? Or is it something that has stayed with you to this day? Wishing you'd told your parents how you felt, wishing you hadn't hurt someone with that thoughtless outburst, wanting to spend just one more day with someone you've lost. You shouldn't go back into your own timeline, but that temptation may be there. It may not be a constant in your mind, but every now and then it may surface to leave you wondering what you would do differently.

- **What are your best or worst memories?**

Closely tied to those regrets, to the things you'd change, are your memories of when things went wrong, when things were at their worst. What is your worst memory? It may be that you've been lucky and the worst thing you can remember is something small, like being lost as a child in a supermarket and fearing for a moment that you'll never be found again. For many, it's worse — the loss of someone you care about, whether they left, you had to leave, or the loss was more permanent.

CHARACTER APPEARANCE

While you're considering your character's background, have a think about what they look like. You could have a very specific idea of your character's appearance, or imagine a particular actor playing their part. It's not too important but it'll give the other players something to picture when they imagine your character.

On the other hand, you could choose to note your happiest memory — the embrace of a parent, the surprise birthday party, or being told that someone loves you for the first time.

- **What is your biggest secret?**

It doesn't have to be earth-shatteringly huge, but what is your biggest secret? Have you stolen post-its from the office supply cupboard, or broken somebody's chair and not owned up to it? Maybe you are secretly in love with someone that you are at university with, or work with? Or is your secret bigger than that? Are you secretly the member of an alien race, hiding on Earth to avoid persecution or prosecution? Are you working for a newspaper, hoping to uncover the mysterious goings on in the city and working under cover? Do you have a criminal past that you regret and hope that is it not discovered? Are you someone else completely, lying to protect your identity?

- **What is your biggest fear?**

Following on from your secret, is your biggest fear the discovery of this secret or do other fears haunt you? Do you have a fear of public speaking, spiders, water or flying? Or do you worry that everything you do will be for nothing? They can have an impact on what you do, and your actions during the game, but the Doctor is there to help you through it and to overcome your fears.

- **Why are you travelling with the Doctor?**

This is going to be something you discuss with the Gamemaster and the other players. Why are you travelling with the Doctor? There have been some who are swept up in the adventure, taken from their comfortable existence to travel the universe, who quickly decide that this life isn't for them and ask to return as soon as possible, but you're not one of those, are you? You want to travel the galaxy, see history, past and future. But why? Of course, this is assuming your adventures are going to be with the Doctor — if your stories do not involve the Doctor, why are you involved at all? Why are you defending the Earth, or travelling from planet to planet?

Home Time Period and Technology Levels

This can be a very important element when travelling through time. There is a space on the character sheet to define the character's home time period. This is so the Gamemaster can work out if a character is using technology in an adventure that they'd be unfamiliar with. Have a look at the Technology Level table and see where your character is from.

Most characters are from level 5 — modern day Earth. River Song is from the 51st Century, so she'd have a home time period as '51st Century, Tech Level 8'. The Doctor is a Time Lord, so she has 'Gallifrey, Tech Level 10'. Yaz and Ryan are from modern Earth, so they'd have '21st Century Earth, Tech Level 5'.

More information on Technology Levels and their impact on Skill checks can be found in **Chapter Three** (see page 118).

TECHNOLOGY LEVELS

12	**Beyond Comprehension** Abilities only available to the Eternals
11	**Ancient Time Lord** The Dark Times, Rassilon and Omega
10	Time Lord
9	**Advanced Time Faring** Daleks
8	**Time Faring** 51st Century Earth
7	**Advanced Interstellar Empire** 31st - 49th century Earth, no time travel
6	**Star Faring** 22nd - 30th century Earth, Faster-than-light travel, transmat technology
5	**Space Faring** 21st century Earth, Colonisation of the Solar System, systemwide travel
4	**Industrial** 18th - 20th century Earth, Industrial Revolution, steam, manufacturing
3	**Renaissance** 15th - 17th century Earth, gunpowder, sailing ships, and art
2	**Metalworking** Bronze Age to Middle Ages, swords and steel
1	**Primitive** Stone Age

Personality

Once you have an idea of your background and those little details that round out your character, you can have a think about how you're going to play them. A lot of the time your own personality will come through into the way the character behaves and acts, but often it can be great to try something a bit different. Do you want your character to be outspoken, quiet, eccentric, or enthusiastic? Are they passionate, focused, cold or driven? Carefree, bold, daring, or introspective?

Is there something that has an impact on your activities? Ryan suffers from dyspraxia, but is determined not to let it get the better of him. Does your character suffer from anxiety, a fear, or does something halt them in their tracks?

Remember your character's Focus. This is the driving force behind your character and will heavily influence the way you play them.

If their Focus is Compassion (as we mentioned on page 29), then the way you play the character will bring that compassion to the fore, listening to the plight of the people you're hoping to help, rather than ignoring them or getting angry.

If you're feeling up to it, you can try something new and different from how you normally act, but don't feel like you have to do anything you're uncomfortable with. You can always play the character just like yourself — we're sure the Doctor would be very happy to have you on board.

Personal Goals

Everyone wants to do something with their lives. Everyone wants to achieve something, no matter how small. And to reflect this, every character has a goal, and we're not talking football here. You should give some thought over what your character is like and come up with something that they'd like to achieve. Most of the Doctor's companions are not about money or fame, but if that's something the character would have at the forefront of their minds during the adventure, then the player should bear that in mind.

Remember your Focus? It could be that you're so determined and focused on that element of your life that that is your goal. It could be anything — to explore, to find the love of their life, to further humanity, to advance the course of science, to boldly go where no one has gone before... you get the idea.

If possible, try to come up with two: a short-term goal, and a long-term goal.

Short-term Goal

Short-term Goals represent what you're hoping to achieve in the near future, within days or weeks. There's a good chance you'll reach this goal within two or three episodes. They could be anything, though the more ambitious goals may be better served as a long term project.

Managing to accomplish this short-term goal will give your character 2–4 XP (depending on how difficult it was to achieve) which can be used to improve your Skills and Attributes. Once you've completed your short-term goal, you can choose another one. Discuss what it could be with the Gamemaster and other players so that you pick something that really suits your character's motivations.

Examples: Finding Mrs Dobson's cat that has been missing for a week, making friends with that reclusive scientist, or raising money for a charity.

Long-term Goal

Long-term Goals are what you'll be working towards for a while. It could be that it'll take months or even years to achieve, if at all, and can be seen as a motivating force in your life rather than something that can realistically be attained.

If you cannot think of something straight away, you can leave it blank and add something as you get to know the character. After all, while the character is your creation, you don't really meet them properly and get to know them until you start playing. These Goals are important though — when the character is actively pursuing or achieves their Goal, the Gamemaster will reward you with Story Points or something even cooler.

It may be that your pursuit of this long-term goal is something the character works on between adventures. More information on what your character could be doing in this 'Downtime' can be found below (see page 60) and in **Chapter Five** (see page 179).

Examples: Starting your own business, developing interstellar travel, building your own house, training to become a pilot, or practicing to be a professional concert violinist.

Equipment and Personal Items

The Doctor and her friends rarely adventure to gain things. They travel to experience the adventure, the excitement and to make the Universe a better place. It is rare that someone is accepted into the TARDIS if they're only in it to make money and collect some valuable treasures on the way. Of course, even the Doctor can make mistakes in judgment.

All characters should have the basics. Have a think about what you carry about with you when you go out — phone, purse or wallet, a little cash, makeup, mirror, notebook, bottle of pop, smartwatch, pen, and that's about it. It's unlikely you'll be starting the game with climbing gear, mapping tools, night vision goggles, torch, or guns. If you're really prepared, like Donna, you may have a car-boot full of clothes, but that's about it.

Any weird and bizarre equipment you need to suit the environment is probably somewhere in the TARDIS wardrobe or another of the myriad rooms.

If you're planning on starting the game with any unusual item of equipment, you should talk it over with the Gamemaster and see if it is acceptable. If it's going to be too useful or unbalancing, the Gamemaster may consider it a Gadget (like the Sonic Screwdriver), and there are special rules for those (see page 118).

GADGETS

Unlike your average piece of equipment, a Gadget is a particularly cool device that can provide bonuses to Skills, or have their own unique abilities. They have their own limitations, but can be really handy when you're caught in a tight spot. The Doctor's Sonic Screwdriver is a prime example of a Gadget, though many others have a limited number of uses, or are MacGyvered together from other devices. We'll look into Gadgets in more detail in **Chapter Three** (see page 118).

Getting Better all the Time

At the end of this process, you should have a character fit for the TARDIS. But what about when you've been on a handful of adventures? You've faced Daleks, you've brought peace to warring planets, you've witnessed the birth of stars, and as such you grow from the experience, and gain Experiences (with that important capital), and with it XP (Experience Points) that you can spend on increasing Skills and Attributes.

Gaining Experiences

When your character does something really cool, something that has the other players cheering and clapping, there's a perfect opportunity to gain an

Continuing the story of Millie's character, she has all the numbers filled in that she needs, but the character isn't really a 'person'. She knows he's good with technology and science, but a bit of a coward. First of all, he needs a name.

Millie gives it a bit of thought and thinks that she should go for something that reflects her character. She decides upon Will Bradford. He's a computer science student at the University of Hull, but he actually comes from Nottingham in the UK. He lives in a shared house with Mandy and Phil.

Millie decides that Will is 19 years old, single, and doesn't have much luck with love due to his lack of social experience, but he's a nice and friendly guy. He's from 2014 England, so he's from Tech Level 5 (contemporary Earth).

His Short-term Goal is to graduate, but his Long-term Goal is to find 'the one', his true love, because he finds it hard to speak to girls without talking about computers. Millie then lists some handy equipment he may have, like a pen, a penlight torch, a set of technical screwdrivers, a mobile phone, and his laptop. With that, she's ready to start playing!

Experience from it. Make a note of what you did and how fantastic it was, ready for the end of your gaming session. It can be anything that you think progressed the story and made the game fun and exciting. You could pick the moment when you beat a Slitheen at Scrabble or downloaded the contents of your smartphone into a Cyberman. If it was cool, progressed the narrative, and everyone enjoyed it, make a note of it.

Also, during the session, if any of the other players really impressed you with their roleplaying, acting in character, coming up with a great plan, or doing something impressive, make a note of that as well.

At the end of each session, the Gamemaster asks each player in turn about the moments they have noted. Each player selects one that stands out to them, hopefully one that the character can learn from or something that the character can use again in the future. With the Gamemaster's approval, you reword that moment into an Experience that you note on your character sheet. For example, 'Won at Slitheen Scrabble'. That Experience is worth 1 XP, so add that to the total you have on your sheet as well.

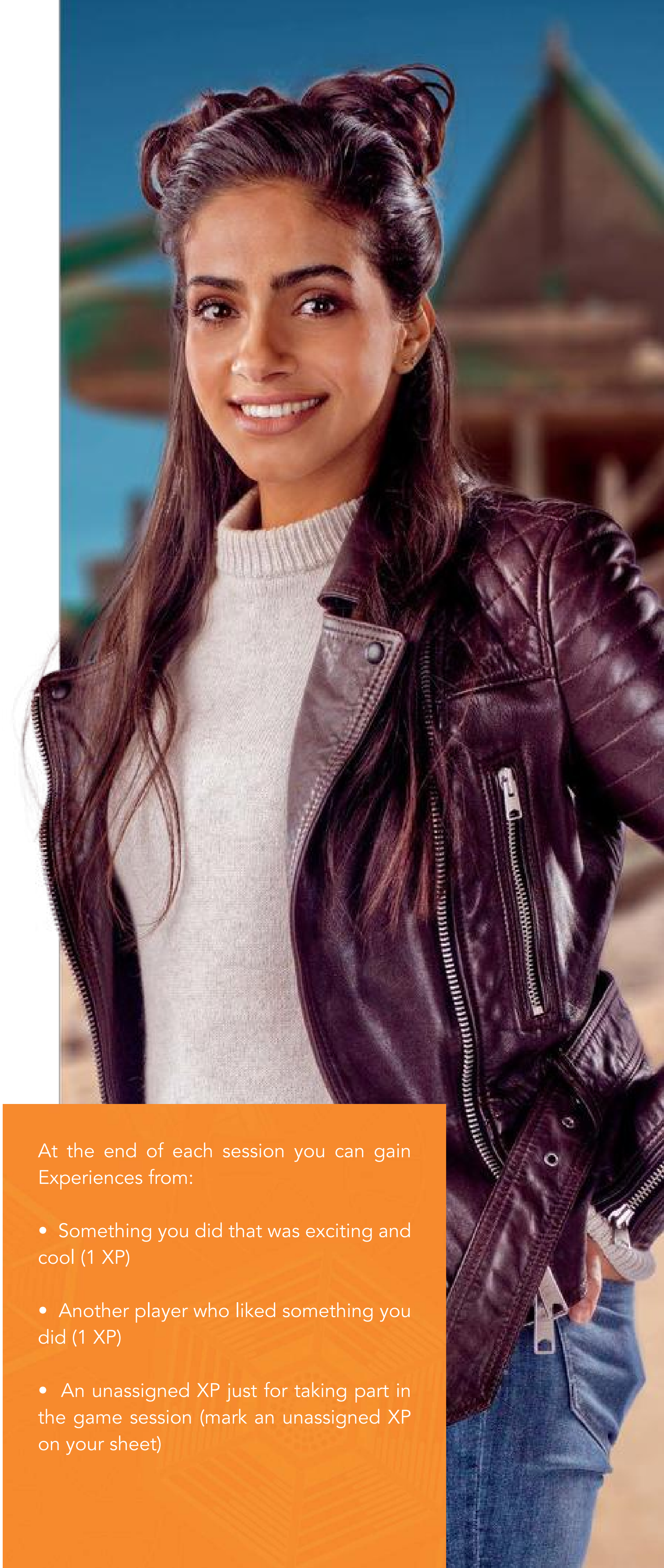
This is also the moment that any players who think that another player has done something suitably impressive speaks up. For example, you could say, 'I think Beccy came up with a brilliant plan this evening. Deciding to distract the guards by setting off the motion sensors with a sped-up Roomba was fantastic and meant we had a non-violent solution to accessing the facility.'

While this may not happen every session, if it does you can write that down as an additional Experience on your sheet. Continuing that example, Beccy would write, 'Used a Roomba to create a distraction' as an Experience. Experiences gained by other players' recommendation are also worth an XP.

If you didn't do anything amazing, or particularly of note, that's perfectly fine. At the end of each session, you'll still get an XP, it's just that it won't be connected to a specific event. You can never end a session gaining less than 1 XP but you may earn additional XP for gaining Experiences.

At the end of each session you can gain Experiences from:

- Something you did that was exciting and cool (1 XP)
- Another player who liked something you did (1 XP)
- An unassigned XP just for taking part in the game session (mark an unassigned XP on your sheet)



Recalling an Experience

As you continue your adventures there may come a time when you're faced with a similar situation. It doesn't have to be exactly the same, but if you can justify its similarities and you think that time when you downloaded your smartphone into a Cyberman is just like what you're attempting now, you can recall that Experience to help.

Recalling an Experience gives you an extra die (+1D6) when you're attempting to make a roll. If you were trying to upload a virus into a starship computer to knock out the security sensors, you could recall that time when you managed to get the Cyberman singing your favourite tunes. After all, if you can import an mp3 into a Cyberman, surely getting a virus into a ship system is going to be similar? If the Gamemaster agrees, you can use the bonus die when making that vital roll.

Recalling an Experience like this reinforces it in your mind, as you learn from reusing the Experience. That Experience is now worth 2 XP. Brilliant! Increase the total XP on your sheet, and make a note that the Experience you've used is worth 2 XP.

Spending Experience

What can you do with all that XP you're accumulating? Simply put, you learn from your Experiences. You can spend the XP, and basically cash in the Experiences tied to those points, and increase your Skills, Attributes, and more!

Spending XP can be done at any time, whether this is during an adventure as part of an ongoing development, which we call a Pursuit (as you are pursuing an improvement), or in between adventures when the characters have what is called Downtime. Spending XP during Downtime means that time passes between your exciting adventures and your character improves themselves in some way. If XP is spent during adventures, the XP is spent but the benefits of the improvement take some time to come into effect and become part of the story itself.

When you spend XP, not only do you decrease the XP from your character sheet, but you also 'cash in' the Experiences that are tied to them. If you have them written on your character sheet, rub them out and keep a note of them on a spare piece of paper, or if you have them on index cards or post-its, you can file them somewhere for safekeeping.

RECALLING A SPENT EXPERIENCE

There is always the chance that you will find yourself in a situation where an Experience that you had a long time ago could help you. Continuing that example — if you'd spent the Experience of syncing your phone to a Cyberman and put the XP towards increasing your Technology Skill, then that Experience has effectively gone. What if you've found yourself, a long time later, in a similar situation where the uploading of files into alien technology would help? The Gamemaster will certainly allow the expenditure of a Story Point to give you a better chance of succeeding — normally rolling three dice and choosing the best two (see **'We Only Get One Shot!'** on page 79). Or the Gamemaster may prefer to simply give you a +2 bonus to the roll.

These Experiences have gone, and the knowledge that you gained from that Experience has gone towards improving yourself. There's a slim chance that you can recall a spent Experience for a bonus (see Recalling a Spent Experience, above), but most of the time once the Experience is spent it is gone. The Gamemaster may prefer that you erase the spent Experience completely, or throw the index card or post-it away — if you cannot remember having that Experience as a player, then your character probably won't!

XP from unassigned Experiences can be spent as well, though they cannot be recalled and increase in value.

Buying Skills

The most common use for spending XP is to increase a Skill or possibly buy a new one.

Simply by going out and getting involved in these adventures, you'll learn how to do things you've never done before, or put your hard earned Skills into practice and get better at them.

Purchasing a new Skill can only be done during Downtime and costs 4 XP. Learning a new Skill should be justified by considering what your character has experienced and how they have learned from those encounters. For example, Mary's character was stranded on a remote planet after her ship crashed and had to survive off of the environment until a rescue party arrived. There was a long and exciting adventure involving an alien civilisation and an invading force, but Mary found the basic survival rolls the toughest part of the adventure and is justified in spending XP to learn the Survival Skill. Mary spends 4 XP and marks a 1 on her Survival Skill.

You can improve an existing Skill during Downtime as well, though the cost for this varies depending on the level of the Skill. Each level of Skill costs 2 XP multiplied by the level the Skill is increasing to. So it costs 2 × 2 XP = 4 XP to go from level 1 to level 2, and 5 × 2 XP = 10 XP to go from level 4 to level 5. Again, this increase should be justified by the adventures the character has had, and the Experiences they have spent to get it. You can increase more than one Skill during each Downtime, but those different Skills can only be increased by one level. You can get better, but it takes time.

Purchasing a new Skill, or improving an existing Skill can only be done during Downtime, and not during Pursuit (while adventuring).

Buying Specialisations

You can buy new Skills and increase the Skills you have, but you can also purchase new Specialisations for the Skills you already own. Remember, the Skill must already be at least level 3 for you to focus your area of expertise into a Specialisation.

Purchasing a new Specialisation can only be done during Downtime, and costs 4 XP. Again, there should be some rationale behind it: has your character shown some great Skill at driving during a car chase? Purchasing a new Specialisation should be discussed with the Gamemaster and together you try to come up with a good reason for their improvement and focus.

However, there is a limit to the number of Specialisations you can purchase through XP — this should only be done twice for each character. The Gamemaster may make exceptions to this in some circumstances, but typically after character creation you can only purchase an additional two Skill Specialisations.

Increasing Attributes

With exercise, practice, and dedication, a character's Attributes can increase. It's not easy, and isn't likely to happen very often, but with work, Attributes can grow to reflect the character's development and experience. Increasing an Attribute is rare, and it is limited to two occasions for each character.

First of all you should consider if the character has done enough to warrant an increase in an Attribute. Have they done something that reflects that Attribute in particular? Have they been particularly ingenious over the last couple of adventures, or have they shown great determination and drive? The Attribute in question should be something that has come into play significantly over the recent adventures or sessions.

While increases in Attributes are not common, they are particularly uncommon in Attributes that are already 'above average'. Travelling with the Doctor (or simply striving to make the universe a better place) usually brings out the best in people and makes them above average. Attributes that are less than Average (2 or worse) are more likely to be improved than those already above average (4 or better). However, if the Gamemaster agrees that an Attribute warrants an increase, then it can be done.

People don't suddenly get stronger or smarter overnight, and so increasing Attributes can be done during Pursuit — that is, as part of the narrative of the coming adventure — or during an extended period of Downtime. You can only increase Attributes on your character twice, once during Pursuit and once during Downtime.

During Downtime, increasing an Attribute costs 5 + the level the Attribute is increasing to, in XP. For example, if Helena is increasing her Coordination Attribute from 2 to 3, it costs 5 + 3 = 8 XP. Helena explains this to the Gamemaster, describing how she's spent time practicing, training, and developing

IMPROVING YOUR CHARACTER

	Cost (Downtime)	Cost (Pursuit)	Max	Notes
New Skill	4			
Improve Skill	2 x Target level			
New Specialisation	4		2	
Improve Attribute	5 + Target Level	10 + Target Level	2	One Downtime, One Pursuit
Intensify Focus		4		
Acquire Gadget	4 + 2 x Distinctions	2 + 2 x Distinctions		Reduces the character's Story Points by number of distinctions
Gain Distinction	20	10		Gamemaster may adjust cost

her hand-eye coordination between adventures. There's a good chance that concentrating on your training like this during Downtime means that your work, friends, and family relationships will suffer (see **Chapter Five**, page 179). During this Downtime, you cannot focus on any area of your life, and have to ignore two of the three areas.

During Pursuit, increasing an Attribute costs 10 + the level the Attribute is increasing to in XP. If Helena decides to increase her Resolve from 3 to 4, it costs 10 + 4 = 14 XP. The Gamemaster takes this into account, and during the next adventure she might find that her Resolve is tested. After she has succeeded and recovered, she finds that her Resolve has increased from the experience. She remained focused and determined, and has emerged from the adventure with a newfound resolution.

As mentioned, the character's Attributes can only be increased once in Downtime, and once during Pursuit, and each of these increases are by a single level. If you wish, you can increase the same Attribute twice — once during Downtime, once in Pursuit — increasing it by two levels, but that is it.

Remember, the human maximum for Attributes is 6. Increasing an Attribute through experience cannot take an Attribute over 6 without a major narrative incident (such as cybernetic manipulation, alien genetic engineering, or another otherworldly influence) which would usually involve gaining a Distinction (see page 65).

Intensifying and Changing your Focus

We mentioned earlier in this chapter, when you were defining your character's Focus, that it can be intensified — making the effects of the Focus, both positive and negative, stronger and having a greater impact on your actions and rolls. Intensifying your Focus is done by spending XP.

As with all changes to your character, intensifying your Focus requires some rationalisation to make it work in the story.

If the Gamemaster agrees, you can increase the level of your Focus from Normal to Strong, or from Strong to Intense. Such a change in the character's Focus doesn't normally happen when they're sitting around at home, so intensifying a Focus can only be done during Pursuit. Intensifying your Focus costs 4 XP.

When you choose to intensify your Focus, talk to the Gamemaster and they can work into the narrative a cool reason for your Focus to develop during the next adventure. You spend your 4 XP as normal, and the Focus doesn't immediately change, but there will be a logical and story-driven moment in the adventure where it makes sense for your Focus to intensify to the next level.

You can only increase your Focus by one level at a time, but it can be done multiple times, spending 4 XP for each increase.

Intensifying your Focus above Intense is actually a change of Focus altogether. When this happens, there needs to be a really strong narrative reason — the conclusion of a long sought after goal, the change in their outlook or moral code, a new driving force in their life. You spend 4 XP as before, and during the next adventure the story will have a dramatic conclusion for part of your ongoing storyline. You'll emerge with a new Focus (at Normal level) and a new direction for the character. The Gamemaster rewards you for completing your narrative arc with something cool like a Gadget, an exciting new plotline, a Story Point boost, or dramatic change of events.

Acquire a Gadget

Gadgets are special pieces of equipment that can do cool things that no ordinary item can. It could be complex like the Doctor's Sonic Screwdriver or a Vortex Manipulator. They are serious pieces of kit. Unlike the weird Gadgets that are pieced together with some bizarre jiggery-pokery that the Doctor is so famous for, these are complicated items that can be used over and over again. These can run out of power, get overloaded or fried, but they are easily fixed after they've had some time to cool down. They're not a permanent thing though, as you should be careful you don't overuse it — the

Gamemaster may get bored of you always resorting to the Gadget and take it away for a few adventures, leaving you with a whole new story in itself trying to recover it from that thieving scrap-merchant looking to make a few extra credits.

Gadgets are acquired by spending XP, but the details of the Gadget, its abilities, and how you gained it, must be approved by the Gamemaster. Acquiring a Gadget can be done during Downtime, when it is assumed that your character has spent some time working on it, experimenting and perfecting it. You can also gain a Gadget during Pursuit, where the character will probably find it during the course of an adventure. The cost of the Gadget is 4 XP during Downtime, or 2 XP during Pursuit, plus double the number of Distinctions the Gadget holds.

A Gadget with 1 Distinction costs an additional 2 XP, one with 3 Distinctions costs an additional 6 XP. So a small Gadget with 1 Distinction you managed to find while running around a starship that you've decided to keep for yourself costs 2 (Pursuit) + 2 (2 × 1 Distinction) = 4 XP. Whereas, a complex Gadget you've spent the summer working on in a workshop that rivals the Doctor's Sonic (with 3 Distinctions) will cost 4 (Downtime) + 6 (2 × 3 Distinctions) = 10 XP.

Gadgets reduce your character's maximum number of Story Points, though the Gadget will have Story Points of its own that can be used to fuel its Distinctions and other cool powers. Your character's Story Points are reduced by 1 for every Distinction the Gadget holds. This is less than a personal Distinction as the Gadget Distinctions are far less powerful, and the Gadget can easily be lost or destroyed. More information on Gadgets, their Distinctions, and capabilities can be found in **Chapter Three** (page 118).

Remember, while these Gadgets are mostly permanent, abusing a Gadget's abilities will annoy the Gamemaster (and the other players) and lead to its potential permanent destruction!

Gain a Distinction

The most expensive use of XP is purchasing a new Distinction. Distinctions are the major abilities that your character can have, such as psychic powers, cybernetic enhancements, alien traits or even weirder things. They're not common, and you were given the option to add two Distinctions to your character at their creation. However, you may have changed your mind since then, decided that you want to develop your character in new and exciting ways, or want to shake things up quite a bit.

ARE YOU EXPERIENCED?

We mentioned during character creation that sometimes your character can start the game more experienced than your average beginning character. It could be that your character has already faced alien invasions, had multiple careers, studied to get their second doctorate, or is a veteran of an intergalactic war. In these cases the points you had to spend on character creation may not seem like enough to truly reflect the Concept you had in mind.

Taking Experienced as a Distinction reduces your maximum Story Points by two, just like any other Distinction, but it gives you a number of points you can spend before you start your first game. We recommend that the Experienced Distinction gives you 4 additional points to increase your Attributes, and 4 to increase your Skills. If the Gamemaster agrees, and feels that it will not unbalance the game, the Experienced Distinction could be worth far more. You could call it Very Experienced, and the Gamemaster may give you 4 additional points to increase your Attributes and 18 to improve your Skills.

If your character is non-human, you could increase your Attributes multiple times — though if you and the Gamemaster have a particular idea in mind you could ignore the points altogether and build your character to feel right for the game. Especially if you're planning a game with renegade Time Lords or aliens hiding from society. Anything is possible, and there is a chapter filled with advice for Gamemasters (see page 160) where you'll find help in running games with characters of differing abilities, and ensuring everyone gets to play an important part in the story.

Gaining a Distinction isn't easy or cheap, and it's going to take some talking over with the Gamemaster. They will have to formulate a way to work this Distinction into the storyline of one or more adventures, whether it is gaining the technology to develop an ability, or being exposed to an alien catalyst that starts a mutation. It could be the result of government experiments, failed Cyber-conversion, encountering an alien parasite, looking into the Heart of the TARDIS, or excessive exposure to cosmic radiation. Anything is possible as long as the Gamemaster agrees.

The cost of gaining such a Distinction depends upon when it happens. As it makes more sense narratively and feels more in keeping with the story, gaining a Distinction during the adventures (in Pursuit) costs 10 XP. If this Distinction is gained during Downtime where the player and the character don't really have to work to weave it into the storyline, it costs 20 XP. These figures are, however, a guideline for the Gamemaster and can be adjusted if they think the Distinction is particularly powerful, or really cool and will move the story in new and exciting ways. For example, you could decide that your character is actually a Time Lord, hidden from the Time War and without their memory due to a Chameleon Arch. Discovering this really powerful Distinction should be more expensive, but the Gamemaster thinks this is a great development and brings a whole new direction for the game and decides that, if purchased during Pursuit so they can write in some great dramatic moments for your character as they uncover their secret past, it should cost 14 XP.

Remember, every Distinction purchased like this, just like those assigned during character creation, reduces your character's maximum number of Story Points by two.

Group Experiences

In addition to the Experiences listed on your character sheet, the team as a whole can gain Group Experiences if the Gamemaster thinks you've all worked together brilliantly. At the end of a session, the Gamemaster has a quick chat with you all after you've finished discussing your personal Experiences. Have you worked as a team? Did you all contribute to something amazing that every character was involved in? Did you all make sure everyone had a part to play in the story?

After careful consideration, the Gamemaster may award a Group Experience to the team. It works just like the Experiences on your character sheet, except everyone was involved and its effects and benefits are for the entire team. It is worth 1 XP for the team, and just like a normal Experience it can be Recalled if the team does something similar again. It doesn't have to be everyone who was originally involved, as long as it's over half of them.

'Remember that time when we all ran from side to side on that ship to overload the artificial gravity, and all the Weeping Angels started floating up into the air? We could do that again to try to unbalance this truck so we don't end up in that Cyber-conversion plant.' Just like that! By recalling a Group Experience, not only do the players get a bonus die on the roll, it increases its value to 2 XP, just like a normal Experience.

Spending Group Experiences

Just like your character's own Experiences, you can spend Group Experiences (and Group XP) to gain things — but these benefits have to be for the team as a whole. When you gain Group XP, it is separate from your personal XP — you cannot spend Group XP to raise your character's Skills or Attributes, or gain a personal Distinction or Gadget.

All of the players must agree on what they want with their Group XP. It can be a Gadget that everyone can use like a robot helper, advanced medical kit, or database of the known universe. Or it could be a vehicle that helps them get from A to B, like a car, 'Whomobile', dimensional gateway projector, Vortex Manipulator, or experimental teleportation device like Project Indigo.

Spending Group XP can be done either in Downtime or as a Pursuit, with the Gamemaster determining the final cost of the Gadget, vehicle, or benefit. As a guide, the cost of an item or benefit depends upon the number of players. We recommend that a Gadget costs 1 Group XP for every member of the team.

POLICE TELEPHONE
FREE FOR
USE OF PUBLIC

So, purchasing a Vortex Manipulator so that the whole team can move from one adventure to the next costs 1 Group XP for every team member — if there are four members in the group, it costs 4 Group XP. You could even upgrade or improve a Gadget that the group already has for the same cost again.

Of course, deciding to acquire a more powerful or more versatile Gadget or vehicle — for example, a TARDIS, which will have multiple plot repercussions if the group does not include a Time Lord — costs 2 Group XP per team member, possibly more at the Gamemaster's discretion.

It doesn't have to be a physical item or object, it can be anything the team likes that the whole group can agree upon — whether this is an encounter, a holiday, or even a Distinction that affects the whole group. The only limitation is your imagination! For example, Bex, Maz, and Debbie have been on a number of adventures and have accumulated a handful of Group XPs. Maz suggests that it would be really cool if the TARDIS' telepathic circuits get an upgrade meaning that if the group is split, they all remain in telepathic contact with each other. The Gamemaster thinks this is great, suggesting that it could be a strong telepathic connection that remains even when they've left their adventures on the TARDIS. It could be that this connection is a little intrusive, but with practice they can choose when the telepathy comes into effect, making them a formidable team.

The Gamemaster decides that this is almost like a group Gadget, and determines that it will cost 3 Group XP from their team pool. They all agree, and the Gamemaster adds an event into the next adventure where the TARDIS' telepathic circuits are hit by a sudden burst of radiation from something they've accidentally brought on board. When they wake from the incident, the group discover this strange telepathic connection that can be explored and developed over the course of the next few stories. It'll also lead to a great adventure as they get used to being able to hear each other's every thought, until they can learn how to control their new ability.

Growing as a Person

It sounds a little new-age, but there are more ways to grow and develop as a character than simply spending XP. It could be that they grow as a person — not necessarily physically (unless they were a child character when you started playing). Character development can be more than just numbers. The Gamemaster can introduce interesting sub-plots like a family crisis, a clash of personalities, or a blossoming romance. You could even be the focus of a spotlight adventure where your character can really shine, maybe achieving one of their short-term or long-term goals. There are many ways a character, and you as a player, can be rewarded for a great bit of game playing without just increasing numbers on the character sheet.

Brilliant!

At the end of this process, each player should have a character fit to join Team TARDIS, and know how they can build and grow over the course of their coming adventures. Now all you need is to know the rules of the game. Luckily, we're coming to that bit in the next chapter. Get yourself a cup of tea and a custard cream — it's time to learn how to play **Doctor Who: The Roleplaying Game**.

CHAPTER THREE

SORTING OUT FAIR PLAY THROUGHOUT THE UNIVERSE

The Doctor has many rules, most of which change faster than a Multi-form's appearance. Luckily, **Doctor Who: The Roleplaying Game** uses far fewer rules. Everything you need to know, from how a character can run, jump, swing from ropes, dive for cover, talk down an alien with a gun, out-smart an evil mastermind, or drive a car, can be handled in just a few easy-to-remember rules. Though like the Doctor's rules, these are not set in stone and you should feel free to adapt them for your game if you think it makes it more fun.

Running a Game

Every player has a character to control with their details logged on their character sheet. The Gamemaster introduces the adventure, and the rest is done through conversation. You describe what your character is doing, and the Gamemaster allows the plot to develop and describes how events progress and the actions of any additional people, including the Villains.

Most of the time, if you want your character to do something, they can do it. If they want to talk, walk, eat, or read something, that doesn't require any rules. However, if your character attempts to do something where there may be a chance of failing, that's when the game rules come into play. For example, if they want to throw a cricket ball at something, run down some stairs without tripping, fix a broken computer, or something that requires a level of skill or chance, it's time to roll some dice!

The Basic Rule

Doctor Who: The Roleplaying Game uses the same basic rule for every action. Whether it is convincing someone, researching, creating some pseudoscientific device, fighting, or piloting the TARDIS, it all comes down to this rule:

ATTRIBUTE + SKILL
+ TWO SIX-SIDED DICE
= RESULT
(try to match or beat the Difficulty of the task)

Attribute: Select the most appropriate Attribute for what your character is trying to do. Trying to lift something? Then Strength is the one you need.

Trying to remember something important or invent a device that is crucial to saving the group? As this uses brainpower, you need to use Ingenuity. Trying to thread a needle, walk along a narrow beam or aim a sonic disruptor, they all require some sort of dexterity, so Coordination is the Attribute for that task. Once you've picked a suitable Attribute, it needs to be paired with a Skill.

Skill: Next find the Skill best suited for the task. Running for your life? That would involve the Athletics Skill. How about trying to cobble together household electrical items to make an alien detector? It would be hard to do such a task without some Technology Skill, so that's the Skill to use.

Don't forget if you have a relevant Specialisation in that Skill you receive a +2 bonus.

Dice: There's always a chance you won't succeed. Roll two six-sided dice, add them together and remember the number. Make a special note if you've rolled any ones or sixes.

The Result: Add the value of the Attribute you've selected, the Skill you have (including any Specialisation bonus), and the dice roll. If the total is equal to or higher than the Difficulty of the task (as determined by the Gamemaster), then you've succeeded! If it is lower, then things haven't gone quite as hoped.

The Doctor is running through the corridors of the damaged spaceship Oceania, rushing to get to the bridge to shut down the drives before the engines overload.

However, part of the corridor ahead has been damaged in the blast. Forcefields are keeping it pressurised, but there is a large gap in the floor that opens out to the darkness of space. The Doctor is going to have to jump over the gap, there's no time to find another route — if the engines overload, the ship and everyone aboard will be destroyed. The Gamemaster asks the Doctor's player to make a roll. It's going to be a physical jump, and the Gamemaster and player agree that it's going to use the Doctor's Coordination (as she's going to have to control where her feet go) combined with her Athletics (as it's a physical jump that's aided with a little athletic practice).

Coordination of 4, Athletics of 3, that's 7.

Still with 7, the Gamemaster says it's a fairly tricky jump and assigns a Difficulty of 15. The player needs to equal or beat that with whatever they roll, plus the 7 from the Coordination + Athletics. The player rolls two dice, and gets a 5 and a 5 = 10. The 10 from the dice roll, plus the 7 from the Attribute and Skill, equals 17, which is over the Difficulty of 15. It was hard, but she made it over the gap and continues through the corridor.

WHICH ATTRIBUTE OR SKILL TO USE

In most cases, it's fairly obvious which Skill and Attribute you should use. However, in some cases, there may be two Attributes or Skills that could be used equally well.

For example, Rory is conducting surgery to remove an alien implant from the survivor of an invasion. He could use Ingenuity + Medicine (as it takes brains to know what to do), or Awareness + Medicine (as he needs to be able to spot the tiny implant) or Coordination + Medicine (as it is delicate work to try to remove the implant without injuring the patient and making it worse).

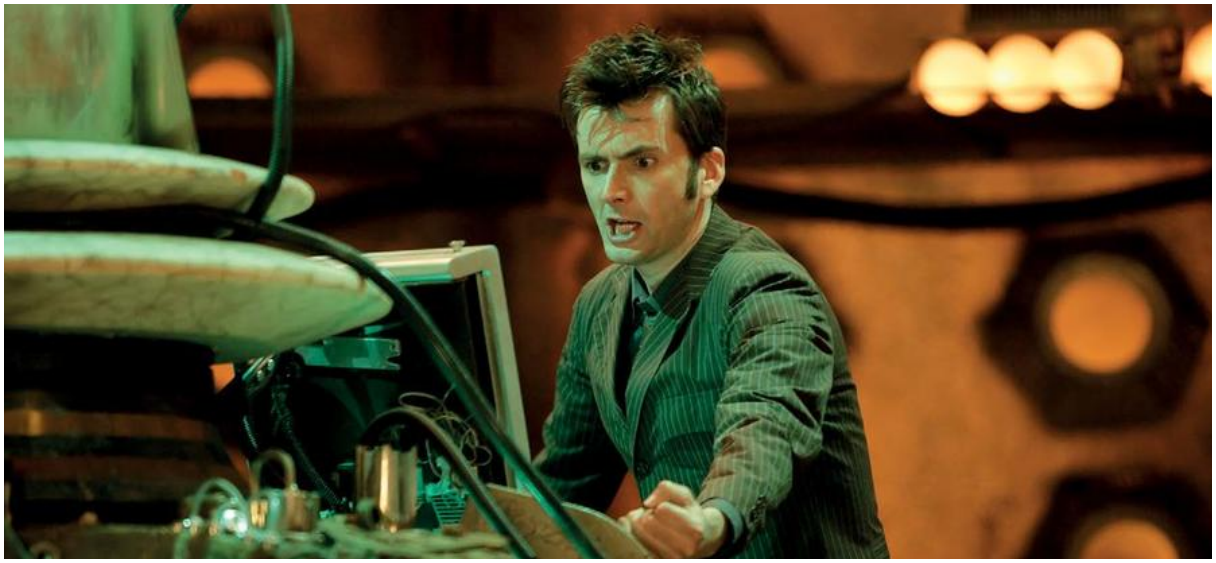
In this case, you choose whatever you're best at, or the Gamemaster chooses whichever is more apt to the way you are attempting the task. The Gamemaster in this instance decides that Coordination is the most relevant to the task as it is incredibly fine work, and an unsteady hand could cause permanent damage.

If two Skills or Attributes are relevant, the Gamemaster should keep the unused Skill or Attribute in mind when deciding the outcome of the roll. You'll see on the Success Table (see page 76) that the results can be interpreted in different ways depending upon the roll. If the Gamemaster chooses, they can bring the unused Attribute or Skill into the result.

Continuing the example, Rory uses his Coordination + Medicine and makes a great roll at performing the emergency surgery, getting a Brilliant result. The Gamemaster remembers that Awareness could have been used just as well, and says that while Rory did a great job of removing the implant, he spotted that the device has a symbol on it — a clue to the identity of the alien species.

Or, if he'd failed, the same could be said. If he'd rolled and got an Almost result, he has failed to remove the implant, but spotted in time that the device was wired to a tiny explosive. He may have failed to remove it, but if he had, it may have exploded and killed both the patient and him.

The Gamemaster doesn't need to bear this in mind all of the time, but it may be a great way to inspire cool additions to the action and plot.



How A Roll Works

Rolling dice and adding numbers is fine, but what are you rolling for, and how do you interpret the outcome? First of all, decide what the character intends to do.

Intent

You need to decide exactly what you want your character to do and describe it as best as you can. This helps the Gamemaster decide how tricky the task is so they can assign a Difficulty. This also helps with describing how well the character did and whether they achieved what you wanted to do.

For example, you could say 'Yaz tries to hide from the approaching Cybermen, ducking for cover behind the smouldering remains of a car.' This tells the Gamemaster what you want to do, how you're intending to do it, and how difficult it is. Both you and the Gamemaster can start thinking of what would happen if they succeed or fail.

Difficulty

Some tasks are going to be more difficult than others. After all, reprogramming an alien computer is going to be much harder than replacing the batteries in a TV remote control.

Whenever the characters have to do something that requires a roll, the Gamemaster determines the Difficulty. This is the number the player has to beat to succeed with the task. We reckon the average human should be able to succeed at something Difficulty 9 more often than not. There are Difficulties lower than this, but for tasks this easy you shouldn't need to roll at all — unless the chance of failing is dramatically important. The table opposite provides you with suggested Difficulty levels, though the Gamemaster can adjust these to suit a particular situation.

How well have you done?

Not only should you see if the result was equal to or over the Difficulty, but you should also look at the numbers on the dice themselves. If either of the dice came up with a one or a six, it could mean you did really well, or not as well as you'd hoped.

If either of the dice was a six, then that's good! Things have gone better than normal. If you've succeeded by getting a result over the Difficulty, then that six means that not only have you succeeded, but you succeeded brilliantly. Better than expected, or faster than planned. Well done! If you didn't succeed, meaning the total was not over the Difficulty, and one of the dice shows a six, then the universe has been kind to you. You may not have succeeded as you'd initially planned, but it didn't go as badly as it could have gone. You may still benefit from this outcome yet.

DIFFICULTY LEVELS

Task	Difficulty	Examples
Really Easy	3	Really simple, should be an automatic success.Opening a can of drink, using a phone, eating chips.
Easy	6	Looking something up in a dictionary, operating a microwave, hitting an unaware alien with a cricket bat.
Normal	9	Setting the DVR to record *Masterchef*, jumping a low fence, finding information on the internet.
Okay	12	Driving a car in busy traffic, shooting a stationary target,swimming in the sea, uncovering a useful but not secret fact.
Tricky	15	Driving at speed, shooting a moving target, climbing a cliff
Hard	18	Picking a lock, lifting twice your weight, treating a gunshot wound.
Difficult	21	Climb a Venetian bell-tower in the rain, charm your way into a government facility, escape from being tied up.
Very Difficult	24	Recite a Shakespearian soliloquy without mistakes, escape handcuffs, charm your way into the White House.
Improbable	27	Hit a very small target with a slingshot, hack into a government computer system, create a DNA scanner out of radio parts.
Inconceivable!	30	Close a rift in space and time with a chocolate bar wrapper, climb the outside of a skyscraper in the rain, shoot a small target in an adjacent room without looking.

If you rolled both sixes, then that's what those folks in Vegas call 'Boxcars'. You succeed brilliantly. In fact, even if your result wasn't high enough to succeed, you still managed it as long as the Gamemaster agrees with this outcome.

If either die was a one, then that's not so good. If your result is equal to or higher than the Difficulty, then you've succeeded, but it just wasn't as well as you'd hoped. You still managed to do it, don't get us wrong — it's just that they're not going to be singing songs of your amazing feats just yet. If the result is less than the Difficulty, then you've failed.

And if there was a one in the roll, then your failure was pretty bad. You may have actually made things worse. Please, do not do this again.

If your dice came up with both ones, then the Vegas dice-rollers call that 'Snake Eyes'. That's a real disaster. Really, really bad. Even if you'd rolled high enough to succeed, this means something has gone wrong big-time.

Successes can be mapped out on a table a bit like a ladder with the absolute best outcome at the top, and the worst at the bottom. If you roll a one and a six, the modifying effects cancel each other out.

Unskilled Attempts

Usually, attempting to do something without the relevant Skill results in failure. You wouldn't try to fix the wiring inside a computer if you didn't know what you were doing, and you wouldn't try to perform surgery without medical training. However, in desperate times, characters may have to try despite being untrained.

Even without a Skill, you use the same formula as before. Of course, without a Skill to add, the result is going to be lower, which reflects their lack of training, and in most cases, trying to do something without any Skill could actually make things worse.

Any time a character tries to do something that they have absolutely no Skill in, the roll is at a Disadvantage. We'll cover Advantages and Disadvantages in detail on page 88, but simply roll three dice instead of two, and discard the best one.

Using Story Points

Didn't do as well as hoped? Don't worry, all is not lost. If you imagine all the levels of success and failure as that ladder we talked about, you can spend a Story Point to move up one 'rung', so to speak, turning a Barely into a Success, or a Success into a Brilliant Result.

SUCCESS LEVELS

Roll over Difficulty?	Result	Effect - "Did you succeed?"
PASS with a 6	Brilliant!	**Yes, and...** Something unexpected happened as a result of the outstanding success. You not only achieve what you wanted, but something extra happens that you decide, with the Gamemaster's approval. **Damage:** If attacking someone or something, the damage is multiplied by 1.5.
PASS (No 1s or 6s)	Success	**Yes...** You have managed to do what you wanted and pretty well. **Damage:** If attacking, the weapon's damage is unmodified.
PASS with a 1	Barely	**Yes, but...** It may not have gone as well as the character had hoped, or something unexpected has occurred. The roll was still successful, but only just. It was a close call, but they managed to scrape through. The Gamemaster adds some sort of complication or secondary problem. **Damage:** If attacking, the weapon only inflicts half of the damage. You still hit the target, but only just.
FAIL with a 6	Almost	**No, but...** It could have been much worse. You didn't manage to achieve what you'd hoped, but it wasn't a horrible failure. The Gamemaster allows something advantageous out of the attempt, but it may not be what they'd expected. **Damage:** If receiving damage from an injury or attack, the character is harmed but only sustains half of the damage.
FAIL (No 1s or 6s)	Failure	**No...** You have certainly failed at the task, but it wasn't a total disaster. **Damage:** If taking damage, the character sustains the normal, unmodified amount.
FAIL with a 1	Disastrous	**No, and...** Something else has gone wrong. Not only was failure bad enough, but there may be additional consequences. **Damage:** When taking damage, the character sustains one and a half times the amount of damage (× 1.5).

Failed miserably at a task that was vital? You can spend Story Points to recover from a particularly bad result, moving up a rung per Story Point. However, spending Story Points to succeed in a failed roll does limit you to a highest level of just 'Barely'. More on spending Story Points to change the outcome of a roll can be found on page 80.

If you are low on Story Points and if it suits the story, you could do the reverse and turn a Barely into an Almost to regain Story Points. The Gamemaster has final say, and doing this too often should not be encouraged, but it can stir things up a little and can be a good way to build up Story Points in times of need. More on awarding and spending Story Points can be found on page 85.

Cooperation
Sometimes a task is so tricky or complicated you have to call in help. Many hands make light work! One character with the required Skill takes the lead in the task. The helpers, if they have a suitable Skill that could help, each provide a +2 bonus to the roll. The Gamemaster may put a limit on how many people can help in any given circumstance, and which Skills are suitable to assist.

This may take some time…
Another way to deal with incredibly hard tasks is to take your time and work at it over a period of time. The Gamemaster determines how long it is going to take for the character to complete the task. At the end of that time, make the roll as normal to see if you succeed. If the character spends longer than necessary on a task, taking their time and being extra careful, they are more likely to succeed. Taking twice as long adds a +2 bonus to the roll, three times as long adds +4, and so on up to a maximum bonus of +10. This means that nearly impossible tasks can be achieved if the character spends enough time, so the Gamemaster has final say if something is unachievable.

For example, the Doctor is experimenting with a mix of chemicals that will hopefully produce a lotion that will protect the group from a mysterious alien spore. The Gamemaster knows the Doctor is brilliant, but it's going to take a while to get this right.

The Gamemaster says 'It's going to take at least an hour of mixing and trying formulas before you come close to a solution.' The Doctor's player isn't in a rush, and this is vital to the group's success. She decides to spend two hours on the experiment and gains a +2 bonus on her Ingenuity + Science roll at the end of this time.

The opposite can be said if the character is rushing something. Trying to do things quickly can result in fumbling hands! Halving the time it would normally take to do something means the roll receives a –2 penalty, and so on, just like taking extra time.

Graham looks at the computer terminal, hoping that he can retrieve vital information. The Doctor usually does all the technical stuff, but she's busy working on something else, so Graham decides he's going to have a go. He presses some buttons, and tries to log into the system. His player rolls two dice, adds his Ingenuity and his Technology Skill, adds them all together and results in just 8. The Gamemaster determined that the computer is very advanced and Graham needed to beat a Difficulty of 15 to hack into the security system. A definite Failure, the Gamemaster decides that Graham's meddling results in a complete security lockdown on all of the computers, setting off alarms. The Doctor looks around to see what Graham has done…

The Doctor tries to fix the computer lockdown. She opens the back of the computer and looks in. She adds her Ingenuity to her Technology Skill, the Sonic Screwdriver (we'll cover Gadgets later) reduces the Difficulty by 3, rolls two dice and results in a whopping 19, and one of the dice is showing a 6. A Brilliant result. The Doctor reaches into the back of the computer, pulls a couple of wires out and zaps the ends together with the Sonic. Not only does the computer screen spark into life, but it also allows access to the secure files and the alarms are silenced.

I've done this before…

If you've done something amazing in an adventure and you feel like you've learned something from it, your character gains an Experience. If you're faced with a similar situation, you can recall this Experience once, adding an extra die to your roll. The recalled Experience is now reinforced and worth 2 XP instead of 1 XP, but cannot be recalled in this way again (see Recalling an Experience on page 61).

Story Points

You've already seen that Story Points can be used to improve the results of a roll, but they can be used for so much more.

Story Points are used to change events in a player's favour. There may be times when you hardly have to use them. In the heat of a climatic battle with superior enemy forces, you may find that Story Points are shifting faster than a Raston Warrior Robot. It's not just the players that have Story Points — some Villains have a number of Story Points that the Gamemaster can use to keep them alive longer, or so they can escape to plot another master plan that the players have to thwart. They didn't get to their position of power only to be foiled by a player and a few lucky dice rolls. Their Story Points allow them to provide a bit of a challenge, at least!

Spending Story Points

You can spend Story Points to bend the laws of reality so that your characters succeed where they normally would fail, or survive where they normally would have been killed. See, we told you they'd be useful, didn't we? Of course, it's not all spend spend spend! You can gain Story Points through good play, by acting in character and keeping the game progressing smoothly, ensuring everyone has fun. And, it's not just characters who have these Story Points. Vital items of equipment or scientific devices have Story Points to aid in your adventures.

Story Points can be used in many different ways. The Gamemaster will advise if it's a good or bad time to use them and, as always, the Gamemaster will have final say. The Gamemaster may also limit the number of Story Points used in any particular

adventure or session. Below we've presented some uses for Story Points, explaining how they work in the game.

'I have no idea…'

You should be able to follow clues from one place to the next during the story, gradually leading you to the culmination of the plot. However, there can be times when you might miss a clue, get stumped and simply do not know what to do next. If you are really stuck and don't know where to go or what to do next, you can spend a Story Point and the Gamemaster can give you a subtle nudge in the right direction. The character suddenly realises the way to go and makes a suggestion to the others.

'We only get one shot.'

If you know beforehand that a particular roll is vital, that the fate of the universe may revolve around its outcome, then you can spend a Story Point to help. The character steels themself for the task, and takes a deep breath. In game terms, you spend a Story Point and you instantly have the Advantage — you roll three dice and discard the worst, keeping the best two. This isn't a guaranteed success, after all you could roll all ones. You will have to judge if the task is worth spending a valuable Story Point

Rose is being chased through the streets by a couple of Daleks. As she runs, one of the Daleks opens fire with a mighty shout of, 'EXTERMINATE!' Rose's player hopes to have her dive behind some wheelie bins for protection, and rolls the dice, adding her Coordination and Athletics. She rolls and gets a meagre 8. The Dalek shoots, and the Gamemaster rolls a couple of very lucky 6s, making the Dalek's result 18. A Brilliant result for the Dalek (and a Disastrous result for Rose, meaning instant extermination as the Dalek's weapon is Lethal). Rather than see Rose die in a flash of light and a glowing skeleton, Rose's player opts to spend Story Points to save her bacon. Her player spends three Story Points, bumping the Disastrous Result up to a Barely. The Dalek has a Story Point as well, and the Gamemaster decides that Rose shouldn't get away quite so easily — spending a Story Point knocks her back to an Almost. Rose's player doesn't want to spend another precious Story Point, and accepts the four levels of damage suffered from rolling across the pavement awkwardly. A small price to pay for not getting exterminated!

If the task is really vital, and the Gamemaster agrees, you may spend an additional Story Point and roll four dice, discarding the worst two, but this has to be at a really dramatic moment where the fate of everything hangs on a single roll.

'I knew I was here for something special.'

Some characters have Distinctions — special qualities that mean they can do something out of the ordinary, such as psychic powers or alien abilities. In many cases, activating such a power or ability requires the expenditure of a Story Point. For example, using a telepathic power to probe the mind of a guard to uncover the location of the TARDIS needs a roll using (Ingenuity + Convince probably, depending upon how you approach retrieving the information), but the Gamemaster decides that the strain of concentrating costs your character a Story Point.

'That was close!'

Failing at something can be disastrous. Worse, it can be fatal if the task is life threatening. Luckily, if you fail at a roll, you have the option to 'tweak' the result a little and succeed. This must be done straight after the roll in question — there's no jumping back in time to fix something an hour or a week later.

As soon as you know you've failed at something, you have the option to spend Story Points to improve the result. A single Story Point bumps the result up one level in the character's favour (see the Success Table on page 76). For example, a Disastrous result — which can often be fatal in a conflict — becomes a Failure. A Failure becomes an Almost and an Almost becomes a Barely.

If it's a truly essential roll and you simply have to make it, you can spend more than one Story Point at a time to succeed from a horrific failure. One point per bump in levels means that you can move from a Disastrous to a Barely result with three Story Points.

The only limit in doing this is that you cannot bump a roll in your favour higher than a Barely result. After all, you would have failed normally, so there's no spending five Story Points to get a Brilliant result. Reality can bend a little, but you can't bend it that far. It'd break!

Of course, you can end up spending more points than planned. Villains have Story Points as well, and it may be that a pivotal conflict becomes a match between who is willing to spend the most Story Points to win.

STORY POINT GUIDELINES

Just how many Story Points should you gain or spend from a dramatic turn of events? Below are a few guidelines on how many to spend to 'bend reality' or how many a character should gain for doing something that moves the story along or aids the Gamemaster's plot.

Points | Effect

1–2 | Tiny: It's a small expenditure to make a change, and results in an equally small benefit. You remember where you dropped a vital piece of equipment, or didn't drop it after all.

3–4 | Minor: This is still fairly expensive for your average character, but it doesn't bend reality too drastically. At that vital moment, you work out how to generate the power needed to restart the ship, or make the Villain's sidekick become sympathetic to your character's cause, allowing them to escape later.

5–6 | Medium: This is a pretty hefty amount, but this could be a lifesaving plot twist — a squad of UNIT soldiers turn up to investigate the strange happenings, just as you are finding yourselves outgunned.

7–8 | Serious: We're getting into real plot-changing details here. The TARDIS materialises around the characters after they have been thrown out of the ship's airlock into space, or you agree that your character should be captured and work for the Villains as a double agent for the entire adventure.

9–10 | Massive: It is rare that something quite as plot defining as this boils down to spending or receiving Story Points, as this is reaching the levels of Rose absorbing the heart of the TARDIS, and the sacrifice she (and later the Doctor) makes to remove the invading Daleks from the universe.

11+ | Climactic: There are few events so massively important that they would need this many Story Points, and it's rare that a character has so many points to spare. This is up there with trapping villains for eternity in the heart of a star or rebooting the universe, and your character would have to do something serious to earn that many points, like removing your memories to go undercover, or getting trapped in a time-loop until you can figure out the solution to the mystery.

'It's just a scratch.'
The rules usually mean that a character will only really receive an injury when they have run out of Story Points and cannot avoid taking damage (by spending points to bump the results as above). However, characters may opt to accept the injury, possibly to gain Story Points for making things dramatically exciting (see **Gaining Story Points** on page 85).

Injuries are usually removed between one adventure to the next, assuming there is enough time for them to heal up during any Downtime. The Gamemaster may decide that the injury is particularly severe or long term (which can sometimes involve gaining a Condition, see page 106), which would mean the injury and any effects would remain from adventure to adventure until it is properly healed.

Players can heal injuries in exchange for Story Points at suitably quiet moments or if the character needs that extra boost before the story's climax, when they get their second wind. This can be particularly handy in two- or three-part adventures, where the characters have no Downtime between adventures to recover. Healing your injuries with Story Points can be done in two ways — restoring lost Attribute points, and ignoring Conditions.

Spending a Story Point restores half of the Attribute levels that have been lost due to injury or through losing a Conflict.

For example, your character has taken a couple of hits and lost 5 levels of Attributes from these injuries; you could spend a Story Point and recover 3 of them (2.5 rounded up). You can decide which Attributes are restored, but it should be rationalised with a suitable explanation (second wind, grim determination, five minutes sat down, nice cup of tea, etc).

You can also ignore a Condition you may have gained from taking a lot of damage. You gain a Condition when an Attribute is reduced to zero, but these are not removed when the Attributes are healed. Conditions are normally removed through time, resting, healing, and more. However, there are times when your character needs to patch up their wounds, grit their teeth, and get on with it for the sake of the universe. Spending a Story Point allows you to ignore the negative effects of one Condition. Ignoring more than one Condition at a time costs more — one Story Point for the first, and two for the second. So, ignoring two Conditions at the same time costs you three Story Points in total. This only lasts until the end of the scene, or the climax of the adventure, so pick a suitable time to steel yourself for the big finale. Once that is over, those Conditions kick back in, leaving you feeling very sorry for yourself.

Even though you're ignoring the negative effects of these Conditions, they are still there, and still count towards that total when your character is out of the picture. You can ignore the effects of two Conditions, but take a third and you're unconscious, captured, or worse.

Actually healing these Conditions is done between adventures during Downtime. More information on Conditions, injuries and healing can be found on page 106.

'Doing something remarkable!'

Sometimes the Doctor does something absolutely remarkable, and even her companions have been known to do the impossible. In this game, everything is possible, but it comes with a high price. For example, Rose absorbed the heart of the TARDIS to banish the Dalek fleet to dust, but the act of doing so nearly killed her. She was saved by the Doctor, but at a great cost.

Story Points allow you to bend the plot and manipulate the story to save yourself in times of need. The unlikeliness of what you want to happen determines how many Story Points this costs. It could be anything: The major Villain decides they won't kill the entire group because they've taken one look at Ryan and fallen madly in love, or the TARDIS just happens to know where to go to rescue the rest of the group who are trapped, despite you not knowing how to pilot it. The possibilities are endless. However, the Gamemaster has to approve, and determines how expensive it is going to be. They may decide that there is no way that your idea will work, but instead of the Villain falling for Ryan, their chief guard will, as it is less upsetting to the plot. In fact, it may lead to a whole new plot twist!

In order to have enough Story Points to spend on the major plot changes, often more than your character can usually have between sessions, the Gamemaster may arrange a dramatic series of events, agreed upon by the player(s) to give them a suitable boost in points to allow them to pull it off.

For example, in preparation for the coming game, the Gamemaster chats with the players and they agree that the only way they can stop the immortal creature, Vernaxi, is to trap it within a temporal paradox, isolated from the rest of space and time. They need to create a paradox, lure the Vernaxi in to feed, and then (somehow) escape the paradox and the time spur that may be created.

The Gamemaster decides this is going to cost 12 Story Points, and to pull this off the players can generate these Story Points by creating a temporal paradox themselves — trapping themselves and spending a year of their lives within this bubble universe. The Gamemaster goes away and thinks up some exciting and puzzling adventures for them to have within this temporal prison, building to the climatic moment when they lure the Vernaxi and make their escape.

If you do something suitably dramatic, brave, or selfless, that makes a great story, the Gamemaster will award you extra Story Points, more than you usually keep between adventures, that can be used to do dramatic and cool things that make a great story fantastic.

'With a slight modification…'

Some objects and devices are so intrinsic to the story that they are known as Gadgets (note the capital there, it's important!). Gadgets such as the Doctor's Sonic Screwdriver have Story Points that can be used by anyone who has the item.

Gadgets with Story Points can sometimes do things that they're not designed for. The Sonic Screwdriver, for example, can open doors but it can be used for so many other tasks outside of 'sonic-ing and entering', like plugging it into a microwave oven to send a communication signal into space. Story Points spent like this come from the Gadget's Story Points, not the character's. These can be topped up by the character, or by the Gamemaster if they think it serves the plot.

Wild superscience devices can be created as well with a little 'jiggery-pokery'. Devices can do fantastic things or just aid the story, such as the 'Timey-wimey Detector' or the genetic analyser that the Doctor cobbles together in Manhattan. These items have Story Points that are from the person who creates them, as if the item's creator is investing points into the device. It can also be a handy way of transferring Story Points from one character to another in times of need, by passing the Gadget on.

Further information on creating superscience devices and Gadgets is on page 118.

'Like this, Doctor?'

With a little instruction, even if the character is totally unskilled at doing something, they may be able to help. In this case, as long as someone has told the character what to do and how to do it, by spending a Story Point, they can do something technical that they've no Skill in. This is limited to very basic things, like pressing the right sequence of buttons, cutting the right series of wires at the right time, or using the Sonic Screwdriver to open doors. If you've been shown exactly what to do, you spend a Story Point and effectively have the same Skill as the person who showed you how to do it, ignore the unskilled Disadvantage, and roll using your character's Attribute and the tutor's Skill, as if you know what you're doing. This only lasts for one specific scene, and cannot get a result higher than a Success.

For example, the Doctor needs to rush off and work on the ship's engines while the SS Nakamura spins out of control into an asteroid field. She tells Graham that he needs to keep pressing a sequence of buttons that'll keep rotating the remaining 25%

of the ship's shields to the right quadrant to protect the ship from the asteroids. He hasn't a clue what he's doing (his Technology Skill is 1), but after a quick lesson, it looks a bit like a strange old video game. His Skill, after spending a Story Point, is equal to the Doctor's (Technology 6) when rolling to put the shields in the right place. Graham cannot get higher than a Success on the rolls, but it should be enough to protect the ship while the Doctor sorts it out. If, in a later scene, he's asked to do the same again, he can spend another Story Point and be shown again what to do, or just admit that he didn't know what he was doing and was just pressing buttons randomly (which seemed to work!).

Gaining Story Points

The Gamemaster awards Story Points for many reasons. Often, just completing a set task is enough to get you a couple, though more are awarded for making the adventure dramatic, exciting and playing 'in character'. Keeping the game fun for everyone is essential, and the Gamemaster should reward this. Good gaming and achieving your goals (both the ones in the story and your Personal Goals (see page 56) will not only result in gaining Story Points, but may lead to improving Skills, Traits, or even Attributes!

Making the story dramatic doesn't mean that you should be acting foolishly or recklessly, unless that is part of your character's personality and nature. Showing ingenuity, bravery, and above all, making the adventure (and the game as a whole) more fun will be rewarded.

Have a look at these examples to see how you can gain Story Points for doing something dramatic.

'I won't leave them behind!'

Heroes do heroic things, like risking their lives for their friends or putting themselves in danger to save an entire planet of innocent victims. Most of the time, the characters are heroic in every adventure, but every now and then they are placed in a situation where they can choose to save themselves and escape, or put their own lives at risk for the sake of others. Putting the safety of innocents and their friends before themselves is what makes the Doctor's friends special. Choosing to act heroically at the appropriate moment deserves reward. If the Gamemaster decides it is fitting and the character isn't acting foolishly or out of character, they award 1–3 Story Points for the character's bravery.

'Captured... yet again.'

Sometimes it suits the plot better to just give in and get captured, rather than force another fight. The Doctor usually allows herself to be captured rather than resist violently. After all, you can always plot your escape later if it means that you avoid a fight where innocent people could be hurt or killed.

Giving up and getting captured, if it suits the storyline and doesn't cause major problems for the Gamemaster (it shouldn't do), awards the characters with one or two Story Points to use later — usually to help execute their escape!

'I won't do that. It's not what I do.'
Your character's Focus not only gives you a bonus for doing what drives you, but it also comes with a Focus Flaw. This Flaw can limit your plans, restrict your choices, or even make you act in a way that contradicts the others in the group. Playing in character, staying true to your character's Focus, earns you a Story Point.

'You can do it, I know you can.'
It's getting near the end of the adventure, things are getting desperate and you're out of Story Points. You know you've got a frantic dash across an open courtyard while Sontarans are shooting at you, and it's going to be almost suicidal without some Story Points. Luckily, the Doctor has loads — she's done some really daring and astounding things so far in this adventure, and puts herself in terrible danger to help the hopeless. If only you had some of her Story Points…

That's no problem! Characters can donate Story Points to each other to help through a particularly major moment. This can be done in many ways: a dramatic and rousing speech, a word of encouragement, or even a kiss. If it's dramatic, moving, rousing, and encouraging, and the other player is willing to share their Story Points to keep you going, then this should be encouraged.

Losing Story Points
'As if I would ask her to kill.'
Killing is wrong. Simple as that. The Doctor will not allow it and knows that killing is almost always

Yaz is aboard an American battleship in the middle of World War II. The ship had been used in a bizarre temporal experiment as part of the Philadelphia Experiment and the ship was momentarily transported through the Void into another dimension. It has returned, but the crew have all been 'upgraded' into Cybermen, and the ship is heading back to harbour in 1943. Yaz has been trying to sabotage the engines, so that the ship full of Cybermen is not loosed upon the country, but a patrolling Cyberman has spotted her. The Gamemaster asks Yaz's player what she intends to do.

Yaz's player knows that the Doctor is on another deck, and will be able to rescue her if she can delay the Cyberman long enough. Her player decides to attempt to talk the Cyberman down from attacking. The Gamemaster thinks this sounds good, and says the Cyberman is intending on shooting at Yaz with his cyber-gun.

Yaz's player checks her character sheet, and the Gamemaster looks up the Cyberman's Attributes and Skills. They add the necessary Attributes and Skills together — in Yaz's case it will be her Presence + Convince to tell the Cyberman that they don't want to shoot, they'd be better off keeping her alive as she has plenty of information that would prove useful to them.

The Gamemaster looks up the Cyberman's Coordination + Conflict Skill to see what they'd need to roll. Even though it may be talked down, the Cyberman still uses the Attribute and Skill it would use if it had no resistance.

The Cyberman looms, and Yaz tries to stop it from firing. Both player and Gamemaster roll their dice, and add their respective Attributes and Skills. The result of the Gamemaster's roll effectively determines the Difficulty of the task Yaz will need to beat. Yaz's player rolled higher, but rolled a 1 on one of the dice. They decide the outcome of the Conflict and determine that the Cyberman doesn't fire. However, the result was only a 'Barely' so the player decides that the Cyberman takes Yaz prisoner to try to extract the information. She's alive, but held captive at gunpoint. Yaz will have to try to think of a way to escape en route, or hope the Doctor can come to her rescue.

the worst possible solution to any problem. Even when you have to kill from mercy or necessity, it leaves things with a bitter aftertaste and people are noticeably changed from the experience. Even during the Doctor's time with UNIT, the Doctor preferred risking his own life trying to negotiate with hostile species like the Silurians, rather than greeting them with hostile force.

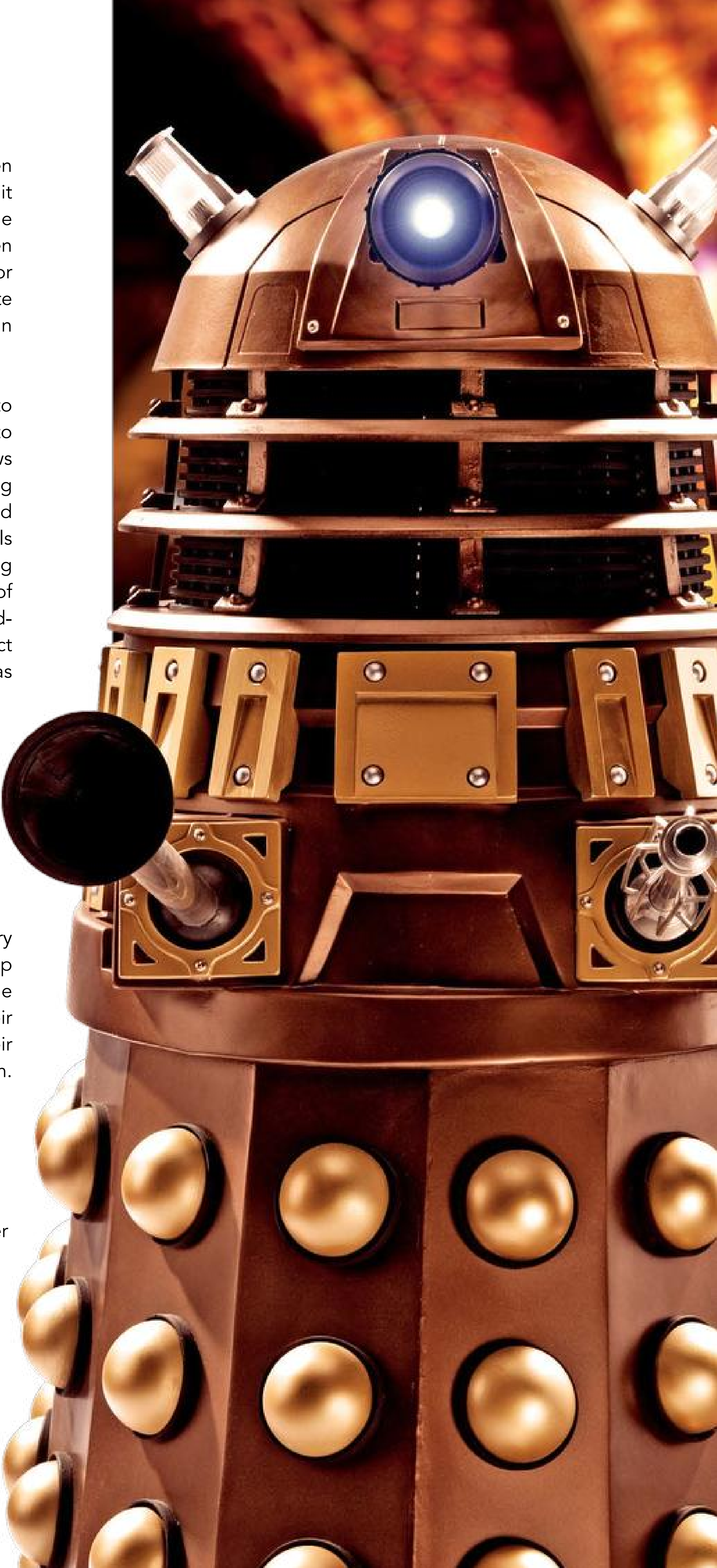
There are times when the characters have to defend themselves, or times when they have to leave people behind, but the Gamemaster knows when you're doing the right thing. However, killing in cold blood — deliberately — against unarmed opponents, is very wrong. If the Gamemaster feels that the character has killed someone or something that was unnecessary, the character loses all of their Story Points. If it is done in a particularly cold-hearted way, the Gamemaster may even deduct half of all of the other players' Story Points too, as they should have stepped in to prevent it.

Maximum Story Points

When you created your character, you were given a Story Point total — this is their maximum number of Story Points between adventures. In most cases this is 12, though if the character has purchased some Distinctions this figure can change. As the adventure progresses, the character can hold more Story Points than this, though this is usually building up to a big expenditure at the story's climax. When the adventure is over, the characters usually heal all their wounds, and if their Story Points are above their maximum, they are reduced back to their maximum. If they have less than that, the Gamemaster replenishes what they think is fitting depending upon how well they have played.

Conflict: Contested Rolls

Rolling dice and adding some numbers together to beat a set Difficulty is all well and good, but what if you're actively opposing someone or something else? Luckily, this is just as easy as a normal task, only the Difficulty is determined by the opponent as they try to stop whatever you're doing.



Most of the time, Conflicts are between your characters and antagonists that are controlled by the Gamemaster. The Gamemaster states what the baddies are trying to do and makes a roll on their behalf — this is what the characters have to beat, just like the Difficulty of a normal task. In effect, they are setting the Difficulty of the player's roll by making things difficult to succeed against them.

Let's go through how it works stage by stage.

- **Intent**

This works just as before. You determine what you want your character to do, and the Gamemaster determines what the non-player character is doing to prevent it — looming to attack, opening fire, dodging, etc.

- **What are you using?**

Next stage is seeing which Attribute and Skill you're using to do what you're intending. Both sides work out what they need to roll, relating to their planned action. This is done in just the same way as any other task.

- **Roll the dice**

The Gamemaster adds the Attribute and Skill to the die roll, and works out the result. You do the same for your character. The Gamemaster uses the antagonist's result as the Difficulty for your roll, and works out if you are successful or not. If you fail, then evil prevails and the antagonists take their action. If your result is higher, then your character succeeds, their intended actions go ahead — and you agree with the Gamemaster what exactly happened.

This is how it is done for any Conflict, from fighting to deceiving, from arguing to mind-control, everything works in exactly the same way.

Advantage, Me!

Most of the time, if you have something that helps you in a situation, the Gamemaster reduces the Difficulty of the task in question. However, if there are more than one interested parties involved, and one side has the advantage over the other due to external factors — it's dark and they are wearing night-vision goggles, they are hiding behind something, they have the high-ground, etc. — then the Gamemaster may say that they have an Advantage. Likewise if one side is trying to do something that is particularly tricky, then they may be at a Disadvantage. Take a look at the sidebar for examples of Advantages and Disadvantages.

When you are making a roll and your character has the Advantage, instead of rolling two dice, roll three! Look at the dice, and discard the one with the lowest result. The remaining two dice are the ones you use, giving you a better chance at succeeding and getting a higher roll.

Similarly, if you are making a roll and your character is at a Disadvantage, roll three dice instead of two. This time, you discard the die with the highest result, and only count the two remaining dice. This gives you a slightly worse chance at succeeding.

If both sides are affected by external circumstances, such as both parties running around in the dark without any aid, then simply roll as you normally would. You should only use Advantages or Disadvantages if the circumstances directly impact one of the parties involved.

The Doctor and Ace are in the castle of Aurelius Ambrosius. Aurelius' brother, Uther, is about to lead his army against Paschent and his Saxon allies, not knowing that the allies are not only Saxons, but they also have a Sontaran advisor with sophisticated weaponry. The Doctor has to convince Aurelius not to let Uther go to battle, knowing that Uther will likely die at the Sontaran's hands. If that happens, he'll not father Arthur Pendragon, and the whole of history will change, losing one of England's greatest and most legendary kings.

The Doctor tries to use his Presence + Convince on Aurelius, and Aurelius uses his Resolve + Convince to argue back, determined that he'll be victorious. The Doctor is a very talkative and convincing person, but Aurelius has Uther talking into his ear at the same time, warning him that the Doctor is not a normal man and that he shouldn't be trusted. Uther's Convince is called into play as well, adding to Aurelius' roll. Dice are rolled, using Aurelius' result to determine the Difficulty for the Doctor's roll, the Doctor gets an Almost result, a failure with an advantage — Aurelius isn't going to be convinced out of combat tomorrow, but he heeds the Doctor's warning that they may have advanced weaponry and Uther must be on his guard against them.

The Doctor may have failed, but it wasn't a complete disaster. Now, he just needs to get out onto the battlefield itself to try to stop the Sontaran from altering history. Maybe it is time to start playing up to the legends, when the Doctor was known by a different name — Merlin.

The Gamemaster has final say, but normally only one side of a Conflict should be affected by Advantages and Disadvantages unless the circumstances are very drastic.

Multiple Opponents (Simple Conflict)

Often in Conflicts, there is more than one adversary actively opposing the characters. Instead of rolling for each individual opponent, the Gamemaster may use the Cooperation rules (see page 77) for the adversaries to keep things running quickly.

The Gamemaster chooses one of the adversaries to function as the leader for the group, such as the Cyberleader, or Sontaran General. The leader makes the main roll against the characters, gaining a +2 bonus to the roll for each of their 'troops' with the appropriate Skill. In 'ranged' combat, where people are shooting at each other, there are fewer limitations to how many can shoot at a single target, so the maximum of four may be disregarded in some conflicts. With very large groups, these modifiers make things very difficult for the characters.

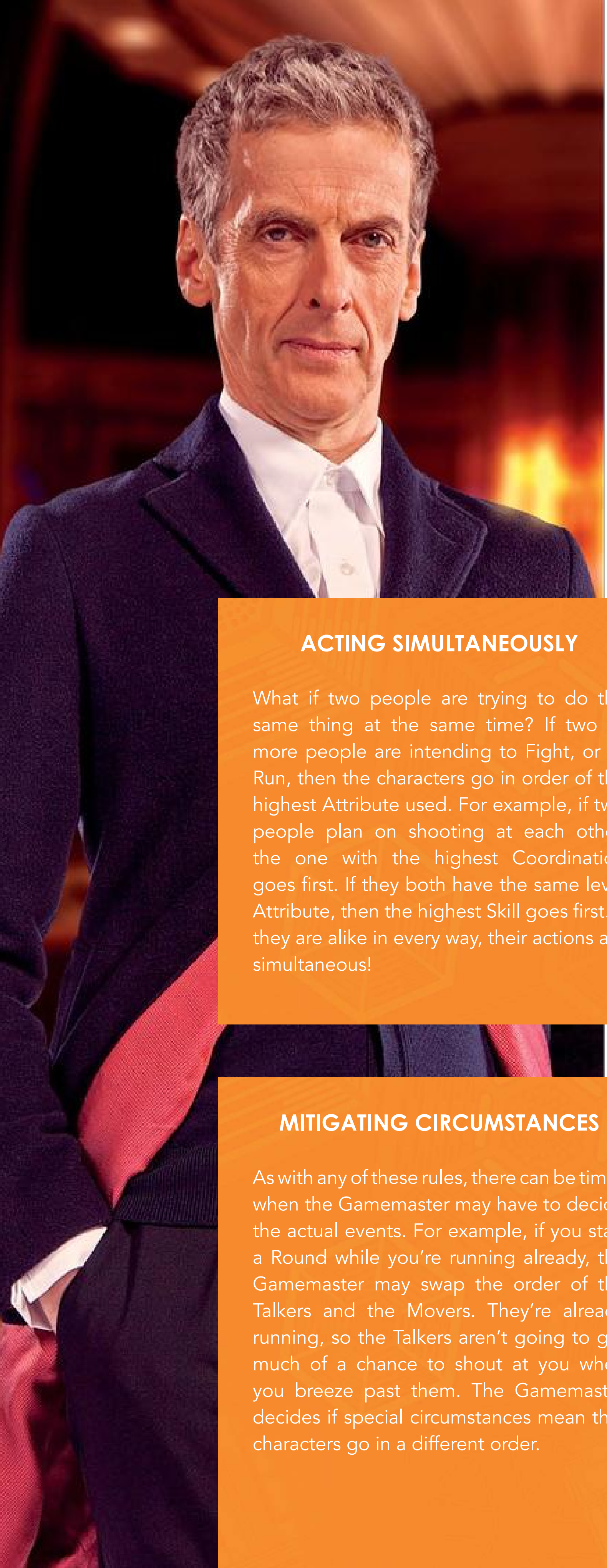
EXAMPLE ADVANTAGES

Enemy surprised, you are hiding, taking your time, have a device that helps.

EXAMPLE DISADVANTAGES

Poor lighting, in a hurry, target over 20 metres away, target moving at speed, aiming for a small target or location, trying to do more than one thing at a time.

For example, if you're escaping from a group of Daleks by riding at speed on a motorcycle, you are a moving target and harder to shoot at. In this case, you'd roll your Coordination + Transport against the Dalek's Coordination + Conflict. The Dalek is at a Disadvantage, and has to roll an extra die and discard the best. If you succeed, you escape! If not, you may have been hit by the blast of a Dalek weapon.



ACTING SIMULTANEOUSLY

What if two people are trying to do the same thing at the same time? If two or more people are intending to Fight, or to Run, then the characters go in order of the highest Attribute used. For example, if two people plan on shooting at each other, the one with the highest Coordination goes first. If they both have the same level Attribute, then the highest Skill goes first. If they are alike in every way, their actions are simultaneous!

MITIGATING CIRCUMSTANCES

As with any of these rules, there can be times when the Gamemaster may have to decide the actual events. For example, if you start a Round while you're running already, the Gamemaster may swap the order of the Talkers and the Movers. They're already running, so the Talkers aren't going to get much of a chance to shout at you when you breeze past them. The Gamemaster decides if special circumstances mean that characters go in a different order.

No character should try to face off against multiple Daleks or Sontarans without a seriously good plan.

For large conflicts, the Gamemaster can split the enemy forces into equal, manageable 'chunks'. In such a case, the opponents should be split into an equal number of groups to the characters.

Extended Conflict

Resolving smaller tasks with just one roll is all well and good, but if the situation is more intense or involved, such as a chase or fight scene, you may wish to break the action down into a series of actions. Not only does this add tension, but it also allows everyone to create more involved and exciting scenes as the tables turn quickly with a good or bad roll.

Setting the Scene

First, the Gamemaster 'sets the scene' for the players, describing the location as best they can so everyone knows where their characters physically are. If they have maps prepared, the Gamemaster can reveal these to the players, or draw a rough diagram so everyone can get a feel for the place. It's not essential, just as long as everyone knows where they are, what it looks like, and any important environmental conditions (is it raining, misty, dark, slippery, or freezing cold?).

For example, Jenny has been taken prisoner by the Cybermen. They've dragged her towards the processing centre, and the Doctor and Madame Vastra are giving chase. They follow the Cybers from a distance, watching them enter the building. They sneak in through the doors and look around. It's here that the Gamemaster sets the scene.

The Gamemaster says, 'You enter the processing centre. Sprawled around you is a mass of dark and steaming machinery whirring away, and you can hear the distant cries of people being converted into yet more of the metal men. Its relatively dark, low-level spotlights are dotted around the corridors that squeeze between the machines. As doors open and close, amber and red warning lights flash. The steam of the machinery makes the place hot and sticky, but nothing can disguise the horror of what this place is for. About 100 metres ahead of you, you can see

Jenny being dragged along by two Cybermen. As you notice her, you see her regain consciousness and start to struggle.'

The Gamemaster has set the scene, given a feel for the location and what is going on, and the tone of the encounter to come. You can now decide what you're planning to do.

Action Rounds

Once the Gamemaster has set the scene, the group breaks the Extended Conflict into Rounds. Basically this means that everyone gets a turn, and by the end of a Round you'll have gone 'round the table and everyone will have had their go. You can try to do more than one action in a Round, but that makes things more difficult for your character. We'll cover that a little later. First thing to do is to decide what everyone's planning on doing for that Round.

Intent

Just as in the normal Conflict, all of the players decide what they try to do. You can discuss the plan amongst yourselves in detail, or it could be as simple as running while shouting, 'You go that way, I'll cut them off!' The Gamemaster decides what the adversaries do in this Round, and in what order things occur.

Who Goes First?

Now you know what everyone wants to do on both sides, the big question is who gets to go first and who does what? Each character can only take one action at a time, and they'll get to act in the following order, depending upon the type of action they take.

Talkers: 'No, no, no… wait!' Talking, or shouting, has proved to be very important in the Doctor's adventures, words being far more powerful (and usually quicker to use) than weapons. The place can be exploding or you could be held at gunpoint, but before anyone starts shooting or tying you up, you get to say your piece.

Movers: 'When I say run, run! RUN!' Running is a frequent option, and often when facing an alien threat, people start a Round running. They could be running away from something or just running into the location, but they're on the move so they get to go next. Even if you're sneaking into the secret base as quietly as possible, trying to avoid security cameras, you're moving from one place to the next, so you're next in the pecking order.

Doers: 'I've just got to reverse the polarity of this circuit, and we'll be fine!' It can be as intricate as rewiring a circuit, or it could be as simple as opening a door. If you're not running or talking to the enemy, you're probably doing something that'll help the situation.

Fighters: 'Open Fire! All Weapons!' Finally, the people who choose to fight or shoot take their turn.

The Gamemaster goes through this list in order, and the players and Villains take their turn when it's their part of the Round.

For example, the Gamemaster roughly knows what the players have planned, so starts from the top. 'Okay, any characters want to do any Talking this Round?' Any players intending on shouting at the adversaries to try to stop them hold up their hands.

CHANGING YOUR MIND?

If you decide that you want to perform an action belonging to an earlier phase, and have not acted yet, you can 'jump in' straight away. This is usually because you may have had something planned for the Round, but it was resolved before you had an opportunity to act.

For example, the Brigadier is planning on shooting at Klortho the Vile, but Klortho acted earlier, activating his forcefield. The Brigadier knows that shooting at the forcefield is probably going to be pointless as the gun will have little effect (if any). He changes his mind and decides to run for help — however, the Movers phase has already passed! The Brigadier's player jumps in and declares what he wants to do, and the Gamemaster lets him run for assistance before any further Doing or Fighting actions take place. The Gamemaster may insist that any actions like this are at a Disadvantage if they require a roll, to reflect the character changing their mind at the last minute and being unprepared.

After those players have gone, the Gamemaster calls for the next lot: 'Now that's done, anyone planning on just running around?' And so on.

Characters Roll And Perform Their Actions

When it's their turn to go in the Round, it's time for the characters to do their thing. In many cases, their opponent resists the intended action in some way — thereby setting the 'difficulty' — whether this is arguing, bluffing, punching, shooting, or trying to mentally control someone. Other times it is a simple roll against the Difficulty of the action if they are doing something with no resistance, such as running, fixing a computer, defusing a bomb, or if the target is completely unaware of the first attack. If someone resists the character's actions, there is a 'Reaction' to determine how hard it is for the player to act.

EXAMPLE REACTIONS

Arguing	Resolve + Convince
Seducing	Resolve + Intuition
Brawling	Coordination + Conflict (Dodge) *or* Strength + Conflict (Block)
Gunfire	Coordination + Athletics (Dive for cover)
Sneaking	Awareness + Subterfuge

Reactions — Resisting the Roll

During a Conflict, the character often wants to defend themselves from an adversary's action. Whether this is parrying a sword, dodging Dalek weapon fire, or countering an argument to stop a war-committee from making a terrible mistake, these defending actions are Reactions.

This works in the same way as any other Contested Roll (see page 87). The character declares their intended action, and the character they are 'attacking' has a chance to make a Reaction. The defending character makes their Reaction first, setting the Difficulty for the attacker, just like a normal roll. Reactions should only be allowed, however, if the character is aware of the opponent's impending action.

The sidebar above suggests some sample actions and reactions. These represent only a small sample of possible combinations, and depending on the circumstances, entirely different Skills and Attributes may come into play.

Making More than One Action in a Round

You only get one action in a Round, whether it's running, talking, doing, or fighting, but that doesn't mean that you can't be targeted by more than one Conflict. Resisting is technically a Reaction, but you can't do more than one thing at a time without things getting difficult. You get your action as normal, but every other different action you take in the sequence, such as shooting or shouting, is at a Disadvantage. If any of these additional actions is a Reaction against a form of attack, then the attacker is also at an Advantage!

For example, the Doctor is running from a host of Sontaran Troopers and she's hoping to hack into the ship's computer with her Sonic Screwdriver to close the door behind her. Her first action is going to be setting the frequency of the screwdriver as that's a 'Doing', which she rolls as normal and the Gamemaster puts her at a Disadvantage for doing this while running. However, she's getting shot at by one of the Sontaran Troopers. One fires, and she dives out of the way, but as she's already acted this sequence this reaction is also at a Disadvantage, and the Sontaran's roll to hit is at an Advantage.

You can make more than one Reaction roll in a Round, suffering that Disadvantage, but there are times when your Reaction counts against multiple 'attacks'. Once you're leaping around and dodging, you're harder to hit for everyone who's shooting at you — you don't need to try to avoid every single shot. If you have to react like this in a Round, roll as normal (with the necessary Disadvantage if you've already acted). That Reaction roll counts for every attempt against you in that Round.

Let's say the Doctor is being shot at by three Sontarans when she stopped running to adjust the settings on her Sonic Screwdriver. The 'Doing' comes first, so setting the Sonic is rolled as normal. Then comes the fighting. The Doctor's Sonic isn't going to be ready to use until next Round, so the three Sontarans open fire. She's going to dodge, jumping for cover. The Doctor's already acted this Round (adjusting the Sonic), so her dodging is at a Disadvantage. She only needs to roll once, and that result sets the target for all three of the Sontarans trying to hit her.

If the Sontaran leader was trying to command her to surrender earlier in the Round, 'Talkers' go first, so she would resist that before trying to adjust the Sonic. Her resistance against being talked into surrendering would be normal (and would count against any other attempts to talk her out of what she's doing). Setting the Sonic would be next in the Round, at a Disadvantage. Then the single roll to dodge against the three shots would be at a Disadvantage and the Sontarans would also be at an Advantage.

Do it All Again

When everyone has had their action, and you've worked your way through the Talkers, Movers, Doers, and Fighters, you start the process again. Return to the Intent phase when you're discussing what your characters are all going to do — then run through another Round. This continues until the Conflict is resolved and you progress on to the rest of the adventure (or you run away!).

STUCK ON REPEAT

A problem with breaking Conflicts into shorter Rounds, especially during combat, is that the players can sometimes get into a rut, repeating the same action over and over again. Besides being a colossal bore story-wise, any intelligent enemy would eventually figure a way to counter such predictable tactics.

If the players have used the same tactic or action against the enemy for three Rounds in a single scene, the Gamemaster should give the enemy an Advantage to their Reaction for that and every additional Round that the characters use the same tactic or action again.

Example: The Doctor is holding the Daleks at bay by Convincing them that a biscuit is a TARDIS self-destruct. The third time she does this, the Daleks get an Advantage to resist her Convince attempt. The Gamemaster may even put the Doctor at a Disadvantage if she tries this yet again, until the Dalek Strategist sees past the ruse.

'Alright, it's a Jammy Dodger! But I was promised tea!'

EXTENDED CONFLICT SUMMARY

Sounds complicated? Don't worry, just take it one stage at a time:

1) Establish the Scene

Where is everyone, and what is the environment around them like?

2) Establish Intent

What is everyone planning to do?

What are the NPCs planning to do?

3) Take Actions

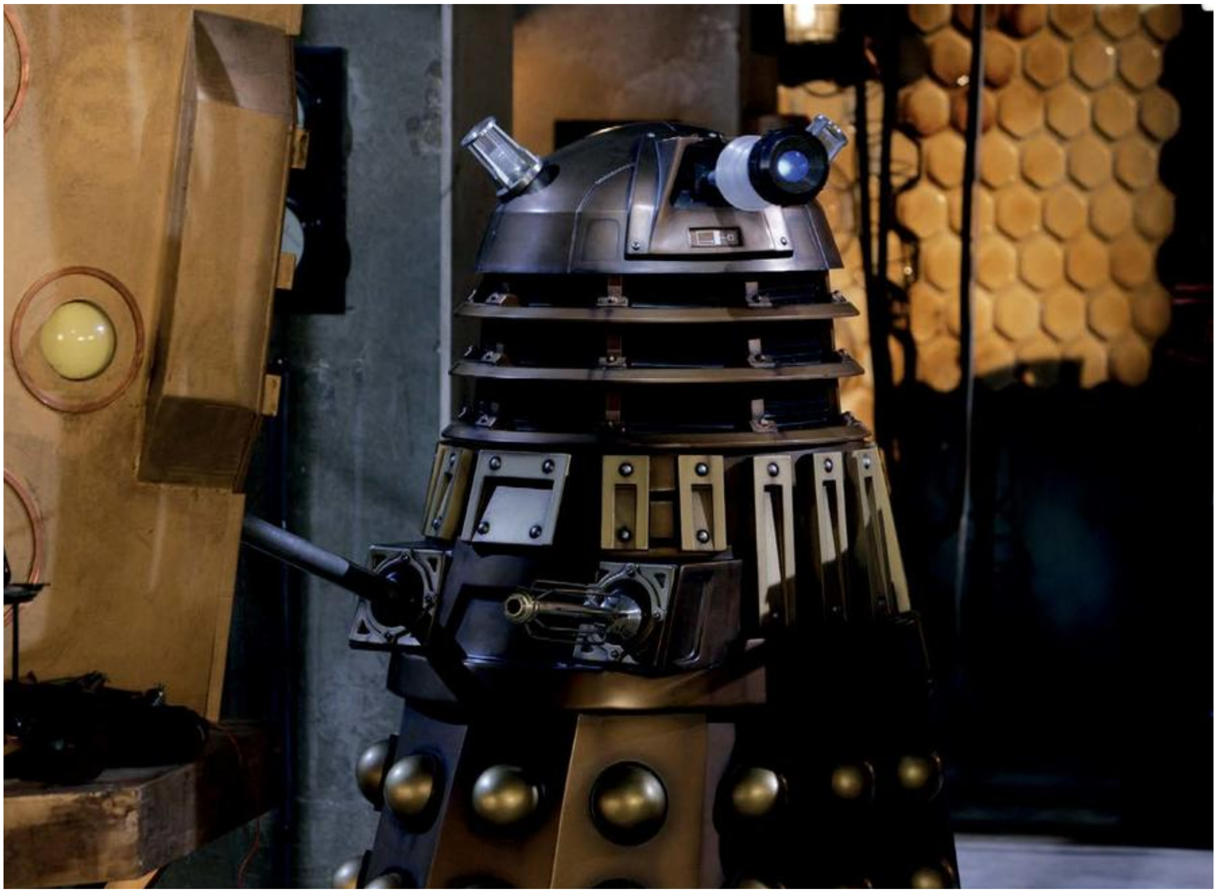
Everyone gets their Action (including the NPCs) in order of what they're planning to do:

Talkers — any people who are just going to speak, they go first.
Movers — people who are moving or running, they go next.
Doers — non-combat actions, such as fixing something, or doing something.
Fighters — finally, the combat actions go last.

Actions directed at another character or NPC can be resisted with a Reaction as they occur.

4) Do it all again

If the Conflict hasn't been resolved, go back to Establish Intent and decide what everyone intends to do next.



Losing a Conflict

Losing can mean many things depending on what sort of Conflict our heroes were engaged in. Physical Conflicts, such as fighting or combat, result in physical injury or even death. Mental Conflicts, such as a battle of wills or attempts at mind control, may result in losing control of your actions, unconsciousness, or worse. Social Conflicts can result in losing prestige, respect, or the trust of those around you.

In many cases, losing a Conflict results in the temporary reduction of one or more of the character's Attributes. The Gamemaster discusses this with the players to determine exactly what happens and what the outcome of the Conflict is, allowing you to make a failure interesting to heighten the action.

How severe this reduction is, or even the very survival of your character, depends on the strategic expenditure of Story Points and how badly your character lost the Conflict. In most cases, you need to see how badly you were defeated, whether this is an Almost, a Failure or, even worse, a Disastrous result. We'll go through the various types of Conflict below and discuss how to handle losing.

Making Losing Exciting

Of course, failing isn't always bad. It can, with some imagination, actually make things more exciting and the game more interesting. Failure still means that you lose a Conflict, but it doesn't mean that you can't make this a cool part of the story. Making it more dramatic and exciting makes the adventure more interesting for everyone, and the Gamemaster awards Story Points to players who run with their downturn in fortune. Rolling with the punches helps keep things progressingly smoothly and creates exciting stories for everyone at the table.

Losing can be really cool for the story as well. After all, how many great stories come from something going wrong at the beginning of an adventure, then spending the rest of the story trying to fix the mistake? Whether this is getting captured by villains, or setting in motion a chain of disastrous events that need sorting, it all makes for a great and exciting story.

If a player is running low on Story Points, and if the Gamemaster agrees, the player can opt to adjust a successful roll to an Almost (or worse) to advance the plot, making things more interesting, and giving the player some Story Points that they can save for the adventure's climatic finale. This is just the reverse of spending Story Points to improve a roll. Of course, the Gamemaster has the final say on this, and gaining Story Points in this way should be done sparingly and only when the adventure allows.

For example, Jo Grant has managed to escape from a group of pursuing Autons, losing them in a tower block. She was hoping to find help, but all of her escape routes are blocked by the animated plastic creatures, and she is out of Story Points. She has no way of communicating with the Doctor or the Brigadier and is unsure where they are. Her player rolls to sneak past some Autons guarding one of the street level exits and succeeds, but instead of wandering aimlessly in a city overrun by the creatures, decides to reduce her result to an Almost. This moves the plot along by alerting the Autons to her presence, but it still gives her time to get out of the way of their weapon fire.

The Gamemaster rewards the player with two Story Points for reducing her Success to an Almost, and then works a new event into the story. Jo trips over on the stairs and alerts the Autons who turn and open fire. She has time to make a run for it, but the sound will alert a UNIT squad who are escorting the Doctor to safety. The UNIT troops run to assist and open fire on the Autons, and Jo, the Doctor and the Brigadier are reunited again.

Losing a Physical Conflict

The universe is a dangerous place and people get hurt. Whether this is just tripping over when being chased by robotic Yeti, or getting shot by a Cyberman's particle gun, getting hurt isn't fun and doesn't do your character any good.

Most of the time, such injuries can be prevented with the careful expenditure of Story Points. (See page 78 for more on Story Points).

Sometimes the injury is so small that there's no heavy paperwork involved. The Gamemaster may just remember the injury and say that the character may be walking slower due to that twisted ankle, or that they can't reach that item on the top shelf because of the pain in their shoulder.

LEVELS OF INJURY

All sources of injury, whether they are weapons, falls, poisons, or worse, have a value attached to them. This is usually a number, or in some cases the letter 'S' or 'L'.

Numerical Values

Most sources of injury have a number next to them. This indicates how many points of damage the character suffers, and how much it reduces Attributes due to the injury. The Gamemaster discusses with the player which Attribute is most suitable for the injury and works best with the story. Getting hit by an arrow depletes physical Attributes, whereas being hypnotised or drugged lowers mental Attributes. We'll cover the various sources of injury later and give you guidelines for how this works (see page 98).

Most numerical damages are presented in the following format: N/**N**/N. This represents the normal value for the damage, as well as the halved value, and the 1.5 times value. For example, a weapon with a value of 3/**6**/9 would normally do 6 levels of damage for a Success Result (to hit, or a Failure Result when trying to avoid getting hit), but would only do 3 levels of damage for a Barely Result, or a dangerous 9 levels of damage for a Brilliant Result.

The bold number in the middle is the Success/Failure result and is considered the average amount of damage taken, while the Brilliant/Disastrous result represents an extremely damaging outcome. The lower Barely/Almost level represents a graze or a lucky break that reduces the damage.

If the Gamemaster wishes to speed up the game, or is not worrying about the levels of Success, just use the Success/Failure middle result for all damage.

S (Stun)

'S' stands for Stun and means that the target has been knocked unconscious. If the Gamemaster allows, they may be able to perform one last heroic act before falling unconscious, such as shouting a warning on the radio, pressing the button that opens the doors, or something else quick and simple. How long they are unconscious will depend upon how badly they've failed. A normal Stun lasts for around 30 minutes (15 minutes for an Almost, 45 minutes for a Disastrous Result). The Gamemaster may change these times to suit the source of the stun, or whatever best fits the story.

Besides being stunned, the poor victim is unharmed and eventually wakes with a headache or feeling a little nauseous.

L (Lethal)

Dalek death-rays, Cybermen particle cannons or Judoon blasters, all have one thing in common: just one zap and it's disintegration in a red flash, or it's glowing blue skeleton time. Weapons flagged as Lethal are just that. You shouldn't go face to face with a Dalek.

On a Barely/Almost, the Lethal weapon didn't hit fully but the target still sustains some damage (usually 4 levels). On a Success/Failure or higher result, the damage is Lethal and only spending Story Points allows them to survive. If the character is out of Story Points, it could mean their demise — the Gamemaster will discuss this with you to ensure a suitably dramatic and epic end to the character, but players should look at **Dying or Leaving the TARDIS** on page 109. If this is too severe for the players, the Gamemaster can opt to have the character survive, waking captured somewhere, but the character should gain a Bad Experience (see page 109) because of this near-death experience.

Lethal weapons, if used against massive targets such as dinosaurs, vehicles, or buildings, have the equivalent of 4/**8**/12 damage.

If injuries are severe enough, you may find that one or more of your character's Attributes are reduced. Which Attribute depends on the actual source of injury. It should be logical to the story and to the event. For example, falling a distance and failing to land safely may result in a loss of Coordination from a leg injury, or possibly Strength. Getting shot could mean you'd lose Strength, Coordination (if it's in a limb), or Resolve. In most cases, the Gamemaster dictates which Attributes are affected.

Most sources of injury have a number or a letter next to it to indicate the damage the character would take from it. These are explained in the sidebar.

Sources of Physical Injury

Besides the usual perils of the environment (fire, cold, vacuum and falling; see page 101), the most common form of injury in the universe is unfortunately violence. But how much does something hurt when you've been hit?

Close Combat Damage

When it comes to close, physical combat, it's all about how strong you are. Getting hit by Graham is certainly going to hurt, but not as much as being punched by a Judoon Trooper. The damage for a punch or kick is the character's Strength Attribute. If the character has a Strength of 3, they do 3 points of damage on a Success Roll (and 1 on a Barely and 4 on a Brilliant — 1/**3**/4). If they have a Strength of 5, they do 5 points of damage on a Success result (2 on a Barely and 7 on a Brilliant — 2/**5**/7).

If they are using a weapon, the damage is increased depending on what sort of weapon it is that you're swinging around. Follow this simple checklist, and for every 'yes' add +2 to your character's Strength.

Is it sharp? Does it have a cutting edge, sharp points or something equally nasty designed to puncture or slash the target?

WHERE DOES IT HURT?

The Gamemaster usually determines which Attribute is affected, according to the source of the injury. If it's a severe injury, the Gamemaster may apply all of the Damage to a single Attribute, effectively stopping the character from using that Attribute until they can get medical attention. The character could be out of the action for a bit, and certainly gains a Condition as a result (see page 106). A less severe injury may take a little off of multiple Attributes.

For example, if the character is shot in the leg with an arrow, taking 3 points of Damage, the Gamemaster may decide that a point should be removed from the character's Strength, due to their newly weakened state. They should also lose a point from Coordination as they're less able to move around, and finally a point should be removed from Resolve as the injury reduces their drive and determination.

With a little imagination, an injury can lead to great story effects and plot developments. Imagine where the character has been injured and then think of how this injury would affect them. If you need to determine the location randomly, roll two dice and use the table below.

Roll	Location	Attribute Reduced
2-4	Leg	Coordination, Resolve, Strength
5-8	Body	Resolve, Strength
9-10	Arm	Coordination, Resolve, Strength
11-12	Head	Awareness, Coordination, Ingenuity, Presence, Resolve

If the location doesn't suit, or if the area hit is behind cover, you can either roll again, or decide that the cover absorbs the damage.

Is it heavy? Does the average person need two hands to lift it?

Is it dangerous? Does it do damage with just a touch, like a Sycorax whip, a laser sword, or a chainsaw?

So if it's something like a sword, the damage is your character's Strength +2 because it is sharp, then half it if the result was a Barely, or multiply by 1.5 for a Brilliant. If it's a bigsword, like the Sycorax's, and you really need to use it two-handed, it's both heavy and sharp so it's Strength +4.

If it's something really nasty like a chainsaw, it's sharp, dangerous, and heavy, so it gets the full +6 to the Strength.

If you're throwing a weapon (such as a knife or rock) at someone, this also applies. The stronger you are, the more force you can put behind the throw doing more damage. So, a thrown rock would do damage equal to the character's Strength, a thrown knife would add +2 for being sharp. Most heavy or dangerous items cannot be thrown like this, unless the wielder is very strong.

If the propelled object is being thrown by something else, such as a catapult, or gunpowder, then it's a whole different matter, and you'll be looking at Ranged Weapon Damage for shooting things.

Ranged Weapon Damage

Shooting something is a different case. It's not about how strong you are, it's about how accurately you can shoot, and the type of ammunition used. In most cases, a bullet or a laser does the same amount of damage if it hits, no matter who fires it. The table presents some of the most common weapons and their normal damages.

No Guns, Never Use Them

In the Doctor's adventures things are rarely resolved with gunfire. While the Villains may resort to firepower, the Doctor and her companions almost never take up arms. Just because the aliens are pointing guns at you doesn't mean you have to point a gun back. The Doctor uses her greatest weapons — her brains and her mouth, because she's incredibly smart and she can certainly talk!

WEAPON DAMAGE TABLE

Weapon	Basic	Barely / Success / Brilliant
Arrow	3	1 / **3** / 4
Crossbow Bolt	4	2 / **4** / 6
Flintlock Pistol	4	2 / **4** / 6
Pistol (9mm)	5	2 / **5** / 7
WWII Rifle	6	3 / **6** / 9
Shotgun	7	3 / **7** / 10
Assault Rifle	6	3 / **6** / 9*
Machine Gun	7	3 / **7** / 10*
Sniper Rifle	8	4 / **8** / 12
Laser Pistol	L	4 / **L** / L
Laser Rifle	L	4 / **L** / L
Cybermen Particle Gun	L	4 / **L** / L
Dalek Ray	L	4 / **L** / L
Judoon Blaster	L	4 / **L** / L

* Assumes a short burst of 1–3 bullets at a time. In most cases, firing a fully automatic weapon on full auto rarely hits anything — it'll probably hit with those 1–3 bullets, the rest spray the surroundings and shoot up the scenery.

Duck and Cover

Hiding behind things is probably the safest bet when the bullets are flying and the death rays are turning folks into an electric shade of blue. Cover provides two advantages — one is that it is harder to hit the small area that is exposed, and the second is that the cover provides protection against injury.

If you are hiding behind something, maybe peeking out to either return covering fire or to see what's happening, then the enemy shooting at you is at a Disadvantage on their roll.

If you are completely hiding behind something, not even taking a look, you are effectively taking cover and can React to getting shot at (making yourself even smaller if necessary by curling up or crouching) and get an Advantage to your Reaction roll, as well as the attacker being at a Disadvantage.

How much protection does it offer?

Shooting someone who is behind some form of protection reduces the amount of damage they take. However, some objects can only take so much damage before they are destroyed or before damage starts going through.

As before, determine how much of the target is behind cover, and use the Random Location Table (see **Where Does It Hurt?** on page 98) if necessary. If that part of them is exposed, they are hit as normal. If the location is behind cover, then that location could be hit if the damage is enough to go through the protection of the cover.

For example, if Kate Stewart is shot for 3 points of damage while hiding partially behind a wooden fence — not the best cover in the world but that was all there was. The fence 'absorbs' 1 point of damage (its Armour rating), and she takes the remaining 2 points. The fence she is using as cover can only take another 4 points of damage before it is destroyed, providing no more cover.

If she was hiding partially behind a brick wall, she would take no damage as its Armour is greater than the damage done, however, the blast would take 3 points off of the wall.

If the cover is very large, and the chances of hitting any part of the target behind the cover is minimal, the Gamemaster may suggest the use of Story Points to get a hit in!

Other Sources of Injury

Swords, firearms, and physical conflict are not the only way to get hurt in this dangerous universe. What happens if a character accidentally falls or if they're cornered by a raging fire from a trap set by the evil Villain?

KNOCKOUT!

Often, brawling damage isn't designed to do serious damage in a fight. Most of the time the character just wants to knock an enemy out for a little while so they can get away or get past them.

When hitting someone with fists or other not 'sharp' or 'dangerous' weapons, the damage reduces the target's Resolve only. When it reaches zero, the target is Stunned. Damage taken during the course of being knocked out is removed when the character wakes, though they may have a headache and a few bad bruises to remind them of the encounter.

If the Gamemaster decides that the damage taken like this is too severe (5 points or more), the character does not recover all of the damage. For every 5 points of damage taken, only 4 points should be recovered when they wake from being Stunned.

See page 97 for more on being Stunned.

COVER TABLE

Cover Type	Armour	Damage it can take before it is destroyed
Wood	1	5
Brick Wall	10	50
Concrete Wall	15	75
Steel Wall	30	250

ARMOUR

Just like cover, worn Armour works in the same way, reducing the amount of damage taken. This normally only protects against bullets or other physical weapons. Lasers or other high energy weapons (anything with a Lethal (L) damage) cuts right through it, although protective forcefields can defend against everything.

Forcefields weaken the effectiveness of the weapon attacking it, reducing the success of the roll. Forcefields are covered in the Gadgets section (see page 120).

Armour Type	Armour Protection
Leather Jacket	1
Bulletproof Vest	4
SWAT Body Armour	8
Full Metal Plateb (Medieval Armour)	8

Falls: Falling can result from failing at climbing something, failing to jump over a gap, or around obstacles. The distance fallen determines how much damage is taken from hitting the ground. If you fall from tripping over something, you're not really going to take any damage — at least not physical damage.

The Gamemaster may Stun the character if they fail particularly badly, if they hit their head or something.

Actually falling a distance is easy to calculate as well. For every metre your character falls, the damage value is 1. So, if you fall five metres, you take 5 damage. This is the value for a Failure result — it is halved if the result is an Almost or multiplied by 1.5 if you get a Disastrous. This reflects something breaking your fall, managing to land on a ledge (albeit a little painfully), catching yourself on the way down, or in the case of a Disastrous Result, landing particularly badly, or on something jagged or sharp.

Drowning: Drowning, like falling, is the result of failing a roll. This time it comes from failing at swimming or holding your breath in a flooded area. Not being able to breathe, unless you're indestructible like Captain Jack Harkness or have a respiratory bypass system, is pretty bad and is usually a fatal experience.

A Failure result means the character sustains 8 levels of damage (usually to Strength and Resolve). An Almost reduces this to 4, which would mean that you've swallowed a lungful of water, choked a little, and have hurt yourself, but you're okay to try again.

A Disastrous result is Lethal, so let's hope you have some Story Points to knock it up to a level or two.

If you're trapped in a flooded room or location, you take this damage every thirty seconds or so, so you're going to have to find a way out quickly. The Gamemaster may be lenient and have the character black out to be recovered by the villains, waking up as their prisoner.

Fire: Fire's a tricky one, as it can depend on how big the fire is. The way we'll handle it is actually avoiding catching on fire yourself. You can run through a burning building, fight back a blaze, try to put out a burning document that has been thrown into an open fireplace — it is all handled the same way.

The Gamemaster may change the Difficulty if the fire is particularly intense, but a failure means that you've caught fire in some way — an item of clothing has caught alight, or worse. A Disastrous result is Lethal, as it doesn't take long for flames to totally engulf a person. A Failure or Almost result means that you've managed to put out the fire after suffering some burns, reducing the damage to 8 or 4 respectively. Again, Story Points are going to be the lifesaver in this situation.

Extreme Cold and Heat: Cold is all about exposure; the Gamemaster assigns a damage level depending on how extreme the temperature is. Characters have to make rolls using their Strength and any suitable Skill (usually Survival) to avoid exposure. This may have to be repeated every hour (or more often if the temperature is suitably frosty, such as the surface of Volag-Noc), the character gradually losing Attributes until they freeze to death.

The same effect can be used for exposure to extreme heat, like being caught in the open of the hot desert sun or exposed to the heat and magma of Pyrovilia. Again, the Gamemaster assigns a damage level depending upon how hot it is, and Strength + Survival rolls are required to avoid taking damage from the heat.

These figures are approximations based on exposure without the correct clothing or protective gear. The Gamemaster should feel free to adjust these figures or make up their own to suit the situation.

Radiation: Radiation is nasty stuff, invisible and deadly. It's rare that characters encounter sources of high radiation, but here are some guidelines just in case the characters stumble into a nuclear power plant that has been set to meltdown by a vengeful younger brother of a Time Agent.

EXTREME COLD / HEAT TABLE

Temperature	Damage
Above 55°C	5 every 5 minutes
Above 45°C	3 per hour
Above 30°C	1 per day
Below -5°C	1 per day
Below -20°C	3 per hour
Below -40°C	5 every 5 minutes

Radiation is measured in the Sv, or sievert, which has replaced the rem as the unit for measuring radiation exposure (see, we're educational!). The higher the dose received, the more severe the damage. For example, an unshielded power plant core gives out around 5 Sv per hour, a nuclear fallout cloud around 10 Sv per hour, and being at a nuclear plant when there's an accident, you're looking around 20 Sv per hour. Exposure to any of these levels for an hour is usually fatal without a radiation suit (which halves the dosage). Even then, under 5 Sv and you're taking 12 points of damage an hour (on a Failure result, half of that on an Almost to 6, or 1.5 on a Disastrous to 18) and looking forward to weeks of hospital treatment to recover.

Vacuum: Without a spacesuit, going out into the vacuum of space is a one way trip to doomsville. Science fiction writers constantly argue over whether being exposed to vacuum results in suffocation, explosive decompression, instantly freezing due to the cold of space, or cooking from unprotected exposure to the sun. However, we've seen that it's not as violent a death as some would have us believe, and exposure to vacuum is treated like drowning (see above). A Disastrous result at holding your breath (remembering to exhale first)

while you're exposed to vacuum is Lethal, Failure or Almost results in 8 or 4 levels of damage respectively as the lungs struggle against the pressure. This has to be repeated every thirty seconds with a Difficulty that gets harder (+3 Difficulty) every time (you can't hold your breath forever!).

Losing a Mental Conflict

It's not just physical threats that can harm our heroes. There are many terrors out there that can sap the will or invade the mind. In most of these cases, this is handled just like any other Conflict. A failure can result in being mentally controlled, scared, possessed, or worse. In more detailed mental Conflicts, characters take 'damage' from the encounter, just like a physical conflict. The only difference is the damage inflicted is temporary.

Mental damage is inflicted just like physical damage, but using Ingenuity or Resolve to determine the amount of Damage, instead of the Strength or Coordination Attribute. The Gamemaster may apply Advantages if weapons are used, such as a MITRE headset or other mind-bending equipment. Any Damage sustained is usually taken from the character's Resolve, until it reaches zero and the character has lost their will to resist or falls unconscious. This 'damage' is restored at the end of the scene, though the effects of losing may be longer-lasting if they've been subjected to possession or mind control. When the character's Resolve reaches zero, they gain a Condition to reflect their failure. This could be Brainwashed, Possessed, or Confused. See **Injuries and Conditions** (page 106).

Getting Scared

It is okay to get scared when facing the unspeakable horrors of the universe and it's not just the innocent villager who gets terrified out of their wits. Many of the aliens the characters will encounter are just plain terrifying, and it'll be a brave individual who doesn't stand there quaking in fear.

Facing something scary is simple: roll to keep your composure, with the Difficulty of the roll determined by how scary the situation is. If the encounter or creature is particularly scary, or the creature is actively trying to terrify them, the Gamemaster may put the characters at a Disadvantage.

The character facing it has to make a Resolve + Intuition roll to keep their composure at the sight. If the character succeeds, they may be scared but they're able to continue as normal. However, if they fail, the character can do very little other than stand there and scream. Failing with a Disastrous result, the character may faint, run away, or suffer from horrible nightmares for months.

For example, Ace is walking through the dark caves under Uther Pendragon's castle, wondering where the Doctor has sneaked off to. As she turns a corner, she sees a hideous winged creature, possibly something that spawned the legends of dragons, only this one is uglier and much more terrifying. She's scared, and makes a Resolve + Intuition roll against a Difficulty set by the Gamemaster. She succeeds and prepares herself to sneak across the corridor and away.

The monster spots her, and turns. It roars at her, and she stands in abject terror. She needs to make the roll again, as it has seen her and is actively scaring her, the Gamemaster says she's at a Disadvantage this time around. Ace gets a Failure on her roll and can do nothing but stand there screaming!

FREEZE!

In many of the Doctor's adventures, there are moments when things happen that are so mind boggling that people just stand there and stare. For example, the characters encounter a group of people intent on taking over the world. They stand face-to-face with the villains when they reach to their foreheads and unzip their skinsuits! They shake off their disguises to reveal a group of Slitheen!

In the game, the players would usually take those few seconds of dramatic reveal as an opportunity to run, attack, or do something while the aliens were helpless and busy wriggling out of their skinsuits. It is during these shocking and dramatic moments that the Gamemaster can demand that the player characters freeze. They're stunned into inactivity while the reveal happens.

Characters who wish to act can spend a Story Point to do so, as long as it doesn't upset the Gamemaster's plans for the adventure. As long as the characters are in no danger while this reveal occurs, it makes things more dramatic.

Being Possessed

There are many alien beings in the universe that can take over a character, controlling their every action and thought. The living sun in the Torajii system could turn people into homicidal agents of its vengeful thoughts, and the Beast took over Toby Zed on Sanctuary Base 6 to become the living vessel of the Beast's consciousness.

Defending yourself against an alien presence trying to control your mind is a normal Conflict, with the alien's Resolve + Convince against the character's Ingenuity + Intuition (if a battle of wits) or Strength + Intuition or Convince (if a battle of pure mental power). If the character wins, they retain their control and sanity. If the character fails, they can opt to spend Story Points to retain control. If they're out of Story Points, the alien takes control, and the Gamemaster dictates what they wish to do. This can lead to some great roleplaying as a player can pretend to be okay, but secretly working for the Villains — struggling internally to help the other characters and let them know what is happening.

There may be moments when the character can retain control for a couple of seconds — stopping themselves from pulling that trigger, trying to tell the others the alien's evil plans or how to defeat it. It's not easy, but the Gamemaster may allow you to do this if it makes the story cool and dramatic.

How do you shake the thrall of the alien? It's going to cost Story Points, but if your character is already possessed, it probably means you've already run out of Story Points, so you're going to have to get them from your friends. They can donate Story Points during a rousing speech of support or a meaningful dialogue to remind you of who you are — anything that might bring you back to your senses may help.

Amy and Nasreen are charged with the task of representing the whole of humanity when trying to bargain with the Silurian leader Eldane to end the conflict and exchange hostages. This would be a Social Conflict, with each side using their Presence + Convince, against their opponent's Resolve + Convince.

The terms would be argued backwards and forwards, with each side reducing the other's Presence or Resolve until one is reduced to zero. At that point, the debate calms and everyone's Attributes are restored as they reach a decision — the loser agreeing to the terms.

Losing a Social Conflict

Sometimes you simply lose an argument. Losing doesn't mean that you suffer physical damage, but you may lose face or respect in the eyes of others, or just fail to persuade the opponents to come around to your way of thinking. A Disastrous result in an argument would mean that you'd give up for a while, concede defeat, and possibly even contemplate their side of the argument.

Imagine the conflict is a fistfight, only using brains and words instead of brute strength and fists. The conflict runs as combat, only the players use suitable oratory or mental skills instead of punching and shooting. They can 'dodge', just like a fight, using their Skills. They also take 'damage' just as if they've been punched!

This is temporary 'damage', and it reduces the character's Attributes (usually Resolve) for the duration of the combat, just like actually getting hurt. When the character's Attributes get low, they react in just the same way as being injured but their injuries are to their pride, opinions, and social standing. They can turn and run away, or they can fight until their Attributes reach zero — at which point they have lost and are completely convinced, persuaded, or humiliated by their opponent. The 'damage' to their Attributes is then restored, but a severe humiliation or loss results in a change in the way people act around you.

Major 'damage' like this can result in gaining a Condition (see page 106), but this is only in rare circumstances. The actual amount of damage done is based on the character's Ingenuity (if it is in a battle of wits) or Presence (if charm or charisma is involved). Just like a physical fight, every level of the Attribute is a level of 'damage' they can inflict in a social Conflict.

Healing

Most of the time, injuries or reduced Attributes are restored to normal between adventures. Time passes, you get better and you recover from your wounds and injuries.

If medical aid is at hand and you need to get back into the action as quickly as possible, someone with the Medicine Skill can try to patch your character up. A successful Medicine test can treat an injury restoring levels of Attributes that have been lost. For a Barely result, 1 level is restored, 2 for a Success, and 3 points for a Brilliant. The Gamemaster may put the medic at a Disadvantage if the injuries are severe or treating someone with an unfamiliar biological make up.

This sort of medical assistance can only be done once for each injury. That is, if you are injured from a fall, reducing your Coordination by 1, someone can try to patch you up and restore that missing level. If they fail, it cannot be attempted again until the character sustains another injury. However, if you receive a further 2 points of injury and your resident medic gets a Brilliant result, you restore all 3 points of injury.

Without medical aid, or after aid is given, natural healing is at a rate of 1 level of Attribute per day of full rest — that is, nothing more strenuous than making a cup of tea.

Normally, when one adventure ends, any injuries are healed and Attributes are restored to the normal level. However, there are exceptions — if the Gamemaster is planning a two- or three-part story, where very little time passes between, injuries are kept between parts, or only partially healed at the Gamemaster's discretion.

Injuries and Conditions

There could be a time when your character has lost a lot of Attribute points. When an Attribute reaches zero, your character is unable to do anything related to that Attribute.

If that's their Awareness, then their senses may have been temporarily impaired, or they may be stunned and dazed, unaware of what is going on around them. If they've lost all of their Coordination, they may over-reach for items, keep knocking things over or trip over the smallest thing. Losing all of your Ingenuity isn't very common but when it happens your character may be so tired and confused that they are unable to think of sensible solutions, believing what people may say unconditionally. No Presence means that they may be unable to communicate clearly, shunning interaction with everyone, or have passed out completely. When your character's Resolve hits zero, they have simply given up, or admitted defeat. Maybe just sitting on the floor wanting to go home. Hitting zero in the Strength Attribute means they are so weakened they drop to the floor and may need to be carried out of danger.

Reaching zero in an Attribute is pretty bad, and if the situation seems appropriate, the Gamemaster may give the character a Condition. A Condition is a negative status that the character gains that has an impact on how well they can do things in future. The actual details of the Condition are dependent upon the cause of the Attribute loss and this will help you to remember the type of injury or wound you've sustained.

For example, losing all of the points in your character's Awareness Attribute could give you a Condition called Dazed, or hitting zero in Strength from being shot in the leg could give you a Condition simply called Leg Wound.You can get creative and use all sorts of descriptors for these Conditions. If you get stuck, take a look at the suggestions on the Conditions table on page 108.

Having a Condition means that every time you attempt a roll where the Gamemaster thinks the Condition comes into play, you roll at a Disadvantage (rolling three dice, discarding the best and only counting the remaining two).

On the plus side, gaining a Condition like this gives you an automatic extra Experience. Every injury or defeat is a learning experience, and gaining a Condition will give you an Experience related to the way you were injured. You can reinforce the Experience like every other — 'I'm not getting hurt like that again!' — gaining a bonus to the roll to avoid that injury, whether it's a bonus to that attempt at climbing you failed before, or trying to dodge gunfire, though that bonus and recalling that Experience can only be done once. You can spend that Experience to improve your character.

Multiple Conditions

If you have a Condition, you are considered Injured. Whenever you attempt to do something that your injury (no matter if it's physical, mental, or social) makes an impact on, you roll with a Disadvantage.

If you receive a second Condition, you are considered Wounded. Not only are you operating at a Disadvantage, everyone acting against you is at an Advantage. You're an easy target, weakened and in danger.

CONDITIONS

Attribute at Zero	Conditions
Awareness	Dazed, stunned, unfocused, blinded, ignorant, careless
Coordination	Uncoordinated, clumsy, confused, awkward, inept, wounded limb
Ingenuity	Distracted, confused, unfocussed, drugged, foolish, concussed
Presence	Shamed, uncommunicative, agitating, annoying, distant, lacking confidence, shy, submissive, timid
Resolve	Given up, uninterested, weakened, indifferent, complacent, fearful, meek, cowardly, surrendered, wavering
Strength	Sprained, twisted, in pain, weakened, drained, poisoned, delicate, lethargic, sluggish

A third Condition is when it gets really bad. When you receive your third Condition, you are Defeated. Your character is either unconscious, captured, or otherwise out of it for a while. Gaining that third Condition gives the character a Bad Experience, and one of the Conditions is removed when they recover or wake. If this happens too many times, they may give up completely and ask to be taken home, leaving the TARDIS for good (see page 109).

Recovering Conditions

Once the character's Attributes have been restored through rest or healing, the Condition will remain, reflecting the lasting damage of the injury or encounter. Your character can be healed and all of their Attributes restored to maximum, but there is still that pain in the arm, the sense of defeat, or the knock to your confidence that lingers.

When you need to push through to that climatic confrontation, you can gather your strength and try to ignore the effects of your Conditions for a while. Spending a Story Point allows you to ignore the negative effects of one Condition, though ignoring more than one Condition at a time costs more — one Story Point for the first, two for the second. That means if you want to ignore two Conditions at the same time it is going to cost you three Story Points in total. Once the dramatic scene is over, the negative effects return and the character probably wants to lay down somewhere to recover.

MULTIPLE CONDITIONS

Status	Conditions	Effects
Injured	Received a Condition	Actions involving the Condition are at a Disadvantage
Wounded	Received a second Condition	At a Disadvantage, and opponents have the Advantage
Defeated	Received a third Condition	Character is out briefly - unconscious, captured, missing. Gains a Bad Experience

Conditions are normally removed in between adventures as the characters recover from their travels and engage in Downtime. Sometimes the injuries are severe and the Gamemaster may insist that simply resting between adventures is not enough. In this case, during Downtime you can spend XP to remove Conditions. It costs 1 XP for the first Condition, 2 XP for the second, and so on. Though it is rare that more than one Condition is severe enough to remain between adventures.

Defeated Too Many Times — Dying or Leaving the TARDIS

Without Story Points to save you, taking too much damage can be fatal, and an unlucky hit from a 'Lethal' class weapon will put an end to your character's adventures quickly. If that seems harsh, the Gamemaster can just have your character be knocked unconscious and captured, or allow another character to spend Story Points on your character's behalf, pushing them out of harm's way.

If the character suffers multiple injuries and gains three Conditions, there's also a good chance they may be killed. If this is the case, the Gamemaster can offer the player a deal: the character gains a new Experience that relates to the newest injury — a Bad Experience. However, the XP the character would have gained for this is instantly spent, effectively removing one or more of the Conditions the character gained, depending on the situation and the severity of the injuries. The character will still be unconscious and likely captured, but alive, and some of the injuries will have been treated to keep the prisoner alive.

Bad Experiences mean that your character has had a nasty encounter, be it injured, humiliated, or simply defeated. The Bad Experience reflects the character's dislike of constantly being injured in their travels. They continue, but the dissatisfaction soon becomes evident. If this happens again, the Bad Experience is reinforced as the constant threat to their life takes a toll on their adventuring spirit.

If this happens a third time, the character leaves. They ask to be returned home, or settle somewhere they will be happy, and leave the game. You should then create a new character.

Although friends and companions can die, more often they leave the TARDIS through their own choice or circumstances that the Gamemaster develops with the player to 'write them out'. It doesn't mean they won't return briefly in the future, but their return will be limited.

If your character died in a suitably heroic way, your new character may receive additional Story Points at character creation, or other bonuses, to reward such a great sacrifice in the name of a good story.

An Awful Lot of Running to Do

Many of the Doctor's adventures involve a lot of running. Running away from monsters, running after villains who have stolen vital pieces of equipment, running to get to a location before something disastrous happens.

Movement

Most of the time, you can move from one place to the next without any problem. No need to use those dice, though there are certain instances when moving about is difficult, or when being pursued.

When movement is important, we start to discuss things in Ranges. Most of the time the actual size of a Range isn't important. They can mean different sizes depending on the situation, from around 10 metres if you're on foot, to 30 metres if you're in a vehicle, or even larger when in space. You can move from one Range to another in a Round. It is an Action though, so doing anything else is at a Disadvantage — it's hard to throw that cricket ball at the door release while running at speed. You can push yourself and move further, but you have to make an Athletics roll (paired with Strength if you're really forcing yourself, or Coordination if the terrain is tricky), with a Barely or Success meaning you moved an extra Range that Round. A Brilliant result means you can move two extra Ranges. A Disaster means you've tripped or fallen, possibly taking some minor damage from the fall or twisting your ankle.

Ranges are relative, a bit like space and time. You could look at a vast room and call areas within that room different things, with each area considered a Range. Or, if you're just running in a relatively straight line towards something, you can consider the distance to the thing as Close, Short, Medium, Long, or Extreme Range.

Getting too detailed about how far everyone is away from each other can really slow things down, and you could start getting into using miniatures to represent your characters — but that's a whole different board game (quite literally).

For example, Strax has run into a warehouse where he knows the Zygon infiltrator fled with the missing phase circuit. The Gamemaster has a vague idea of what the warehouse looks like. They say, 'The warehouse is split into four areas: a loading area at the front where you are, which is Short Range;

an open space to the left and boxes and crates piled up to the right, both are at Medium Range. And an office at the back of the warehouse which is at Long Range. There's a sound from the office, like someone is trying to open a door but they are having difficulty unlocking it.'

The Gamemaster has given a description of the place, set the scene, and Strax's player knows that there are effectively two Ranges between his target and him — either the open space if he goes left, the crates if he goes right, and the final area, the office, at the back. Strax can get to the first Range in one Round, or push himself to get to the office to cover two Ranges in one Round by making a roll. Strax's player fails the roll, and only makes it to the first Range in that Round. There's a sound of the lock being broken and the back door from the office out into the street behind flies open. By the time Strax makes it to the office (the next Round), the Zygon infiltrator has gone out the door.

If the path is without barriers, obstacles, or other problems, then moving is pretty easy and you don't need to roll. Simple obstacles, such as low pipes, slippery floor, piles of crates, or the sudden appearance of a cat jumping out in front of you requires a roll: Coordination and a suitable Skill — Athletics if you're running or riding an animal, Transport if you're in a vehicle.

Some people are just more athletic than others, and are capable of running a lot faster. Others, like Cybermen, are slower — knowing that a slow and steady stomp will get them where they need to be in the end, and scare everyone in doing so. Just as vehicles are classed as Fast, Average, and Slow (see below), so too are characters and NPCs when they're not in a vehicle. If the Gamemaster thinks a character or Villain is naturally faster (such as a flying creature like the Krillitane), they are at an Advantage. The Gamemaster should feel free to put parties at an Advantage or Disadvantage to make the chase more realistic if those involved are very unevenly matched.

TERRAIN MODIFIERS

The way forward isn't always open roads and clear skies. Indeed, most chases take place on busy streets, in forests at the heart of a starship, or through miles of twisting and complex corridors. Terrain can make the chase more complicated, but it can give the players additional ideas and opportunities to shake their pursuers, or to catch up to their target.

Using different terrain shouldn't slow the game down, though. Terrain is a simple Difficulty that the movers have to beat to push themselves faster or further. Trying to go faster on an average street is Difficulty 9, for example, but trying to go faster on ice is far more treacherous and is Difficulty 21 — you are better off just trying to negotiate the terrain at a slower pace, rather than pushing yourself, hoping the terrain improves further ahead.

Failure means that the terrain has slowed them down in some way, whether this is due to traffic, or a difficult surface. A Disastrous result could mean that they have crashed, bashed their head on a low pipe, slipped on the ice, or something similar.

Terrain	Difficulty
Open Road	6
Open ground, field, average street	9
Normal traffic, pedestrians	12
Busy street, stairs, undergrowth, rock quarry	15
Rush hour traffic, forest, ladders, loose rubble	18
Swamp, mountains, ice	21

The Thrill of the Chase

There is a lot of running when you join the Doctor on her adventures, and sometimes this movement involves a chase — a race against time, against another party, or away from a pursuer. Most of the time, chases involve two targets: the one being chased either wants to get somewhere first, or simply get away; while the one doing the chasing either wants to get to the same location first, or catch the fleeing party.

A chase is an Extended Conflict (see page 90). The winner gets away or to their target location first, or catches up, depending on their objective in the chase. If the way is tricky, there can be modifiers. However, chases are meant to be played fast, quick, and exciting, so the rules are designed to be as simple as possible. If at any time the Gamemaster decides this is slowing things down, they can resolve the whole chase with a single resisted roll.

However, if it is important to resolve an outcome of a chase in detail, the following rules break it down into a simple, yet exciting series of Rounds.

First of all, the Gamemaster determines how long this chase is going to be. Most chases should be quick, exciting, and over within only a handful of rolls. To determine this, the Gamemaster picks a number of Ranges the characters are going to be moving through. Somewhere between five and ten should be enough, though if they really want to make things tense they could go for a few more.

At the end of this is the target — the location they're running to. It can be specific, like the starship control room or the castle's armoury, or it could be somewhere they could hide, or simply that they have escaped.

Those in front, whether they are your characters, or the Villains trying to make it to the reactor core first, get a head start. Most of the time, this is two or three Ranges, depending upon how the chase started in the narrative of your adventure.

The Gamemaster keeps track of all of this, usually by doodling a quick diagram of squares to represent the Ranges. They could use coasters or post-its, whatever is handy. The party in front starts two or three Ranges in, and the party at the back doing the chasing starts at the first area. See the diagram below for an example of a chase illustration.

Each Round, both sides move their usual one Range. Each group can make rolls to push themselves a bit faster. The Difficulty of the roll (Athletics or Transport, as before) depends on the terrain, how difficult it is to navigate it, or if the chased party tries to do something dramatic to throw their pursuers off.

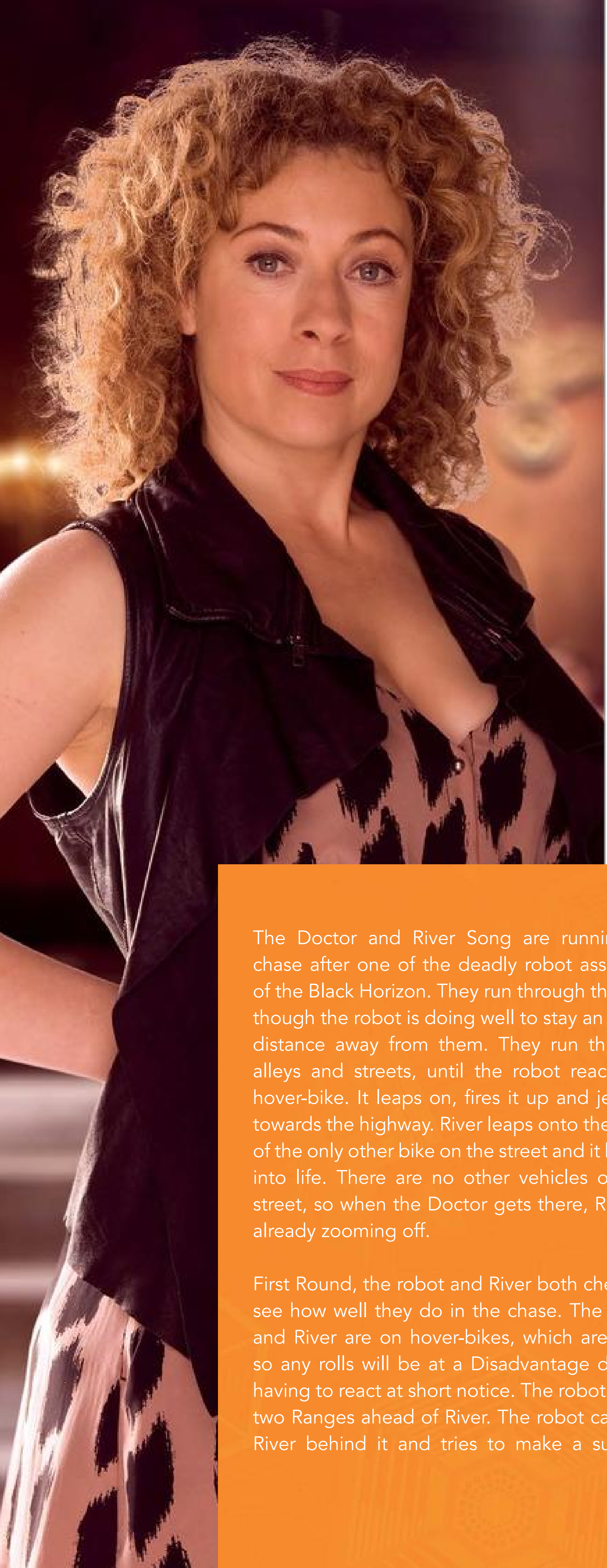
For example, Romana is running away. She is being chased by a giant spider, and the pursuit starts at two Ranges. The terrain is normal, so the Difficulty for running at speed through it is 9. The Gamemaster rolls Coordination + Athletics for the spider and gets a Barely result, while Romana's player makes a similar roll getting a Brilliant result. They both move forward, the spider advances two Ranges (one is their normal movement, another from pushing themselves to run faster), while Romana moves forward three. At this rate, Romana is going to reach the target before the spider gets to her and she's increased the distance between them by one.

If the pursuer advances enough Ranges to be in the same area as the pursued, then the pursuer has caught up — the chase is over, and they've been caught (or Conflict begins, see below). If the pursued party reaches the target area, they have escaped, or managed to find somewhere to hide, or locked themselves into a secure room.

Continuing the example, the next Round the Gamemaster and Romana's player roll again to try to escape. The Gamemaster gets a Success this round, but Romana's player rolls double ones, a Disastrous result! Oh no! Romana stumbles.

CHASE TRACKER

Pursuer		**Runner**							**Target**



The spider moves two Ranges, but Romana doesn't move at all. She has to spend her next Round getting to her feet, and by that time the spider will have caught up with her. Romana is going to have to think of a new tactic rather than running away.

Running Order

If you'll pardon the pun, sometimes you need to know who goes when in a chase. Most of the time, it is just a matter of comparing movement rolls and seeing if there is any ground gained or lost between the parties involved. This happens simultaneously.

However, if one of the parties decides to do something dramatic, or opens fire during the chase, then the person with the highest Awareness goes first. Yes, Awareness, not Coordination. You may be faster, but most of the time things are happening quickly and you need your wits about you, so being able to notice what's going on in the heat of a chase gives you the upper hand. Whoever has the highest Awareness can act first (or choose to go second if they think it's smart).

The Doctor and River Song are running to chase after one of the deadly robot assassins of the Black Horizon. They run through the city, though the robot is doing well to stay an equal distance away from them. They run through alleys and streets, until the robot reaches a hover-bike. It leaps on, fires it up and jets off towards the highway. River leaps onto the back of the only other bike on the street and it bursts into life. There are no other vehicles on the street, so when the Doctor gets there, River is already zooming off.

First Round, the robot and River both check to see how well they do in the chase. The robot and River are on hover-bikes, which are Fast, so any rolls will be at a Disadvantage due to having to react at short notice. The robot starts two Ranges ahead of River. The robot can see River behind it and tries to make a sudden turn into an alleyway hoping to shake her. It's going to leave it to the last minute, and sets the Difficulty to 15. It has a Coordination of 3, Transport Skill of 3, rolls 8 (after discarding the best die from three) to get a total result of 14. It fails, smacking the bike into the wall as it turns — the bike shudders and bits fly off. However, River has to make that turn too, adding her Coordination 4, Transport 4, rolling 9 for a result of 17. She just makes it and zooms around the corner. The robot failed and scraped the wall, but if it had succeeded with a Success, it would have moved two Ranges (1 normal movement, and 1 from the bike being Fast), doing 2 × 2 = 4 levels of damage to the bike, and the robot. The bike is damaged more than half of its Hit Capacity, so its speed drops to Average next Round. It can't take another hit like that, and the robot has been injured from the impact as well. River looks likely to catch up very soon.

Conflict in Chases

You've seen the cool action movies where they shoot at each other while careening down multi-laned streets with traffic weaving between them. They make it look easy, but it's not. Characters can shoot at each other while engaged in a chase, though they will have used their action running or driving, so they are at a Disadvantage. Also take into account that the target is moving (the target is at an Advantage when reacting to avoid being hit). It's not going to be easy to hit them, so the best bet is to try to catch up or force them to stop.

Passengers in a vehicle have it a little easier, not having to use their action concentrating on driving, but everything is moving fast and the target will still be at an Advantage to avoid being hit.

Doing Something Dramatic

There's nothing like doing something dramatic to make a chase more exciting. If you're feeling daring, you can try to do something other than simply pushing yourself to go faster. It can be anything from vaulting over a fence when running on foot, driving your motorcycle on the pavement, or driving a car through a shopping mall or the wrong way down a motorway. The bigger the stunt, the more difficult it is going to be, but if you're successful it could mean a quick escape. The player can determine what it is, and suggests the Difficulty both of the parties have to beat (the other party has to perform a similar stunt to give chase or they are likely to lose the character completely). This is effectively changing the Difficulty of the movement roll to a level the player has determined, hoping that they are better at jumping about, driving, or weaving than their opponent.

For example, two vampires are chasing Madame Vastra through the side-streets of Victorian London. It's a busy street filled with market stalls and shoppers, but the vampires are keeping up. Vastra decides she has to do something drastic to shake them — jumping and knocking over a market table. She's quick and dextrous, and decides that she is easily able to make a jump and roll through the obstacle, knocking things over to block her pursuer's way. Vastra's player suggests to the Gamemaster that the Difficulty of the task should be 17. The Gamemaster agrees, and now both parties have to make their rolls against a Difficulty of 17, instead of the usual 12 for a busy street. However, you cannot push yourself to go faster and perform a dramatic stunt at the same time.

You could try evading, jumping or turning down a side alley, hoping the pursuers fail to see where you went, or stopping completely to hide somewhere (turning the chase into a resisted roll to hide — though you need to be far enough away that the pursuers don't see you trying to hide), or performing the wildest stunts imaginable like jumping over rooftops, darting in front of a train, or other dangerous moves.

The risks may mean that the Difficulty is high enough to deter your pursuers, but it may be so hard that you fail and put your own life at risk!

Vehicles

The Doctor doesn't use many vehicles. She has her TARDIS, so she doesn't usually need any other form of transport. There was a time when she was exiled to Earth and had a couple of nice cars (Bessie, and the Whomobile), but the Doctor is a little too mobile (both in space and time) to rely on vehicles.

All we need to worry about for now is how fast vehicles can travel in a chase, and how much damage or protection they can offer in a Conflict.

The Need for Speed

In a vehicle, movement and chases work just the same. However, some vehicles are faster than others. Rather than worry about calculating wind resistance and the top speeds of a vehicle, each vehicle is classed as simply Slow, Average, or Fast.

Slow vehicles are easier to control, and everything you do with it is at an Advantage, but you are limited and cannot push the vehicle higher than moving two Ranges in a Round. Even a Brilliant result only gets you one extra Range on top of your normal one.

Fast vehicles require quick thinking and reactions, putting the driver at a Disadvantage. However, they are naturally fast — and automatically add an extra Range every Round for the distance they travel.

Average vehicles are, well, average.

You can push it when you're driving a vehicle, forcing it to go that extra Range in the Round, just as you did when you're running on foot.

It requires a roll (usually Coordination + Transport). If you succeed, you move two Ranges, instead of one. A Brilliant result means that you move even faster, moving three Ranges. A Disastrous result could mean that your vehicle, or yourself, takes some damage from crashing.

Hardened Steel

Vehicles have an Armour rating and a Hit Capacity, just like forms of cover (see page 101). These numbers tell you how much damage they can protect the occupant from, and how much damage they can take before they are destroyed. If they take more than half of their Hit Capacity, their speed is reduced by a factor as well (Fast to Average, Average to Slow). If its Hit Capacity is reduced to zero, the vehicle stops working and either crashes or comes to a stop.

Crashes

Most vehicles are designed to protect the passengers (with the exception of bikes, and other forms of transport where the driver is exposed). If the character hits something at speed, or is hit by something travelling at speed, the damage is equal to the number of Ranges it travelled in the last action, doubled. For example, getting hit by a car that reduced the Range to you (its target) by 2 Ranges in its action does 2 × 2 = 4 points of damage (on a Failure result when trying to avoid it, halved for an Almost, or ×1.5 for a Disastrous).

Passengers in a vehicle that hits something suffer that damage too, only reduced by the Armour of the vehicle. If the vehicle moves 3 Ranges and then hits a brick wall, and the vehicle provides 4 levels of Armour, each passenger takes 2 levels of damage (3 Ranges × 2 = 6, -4 Armour = 2).

SAMPLE VEHICLES

Vehicle	Armour	Hit Capacity	Speed
Motorcycle	0	6	Fast
Car	4	12	Average
Old Truck	6	18	Slow

Note: These are just samples and you are encouraged to use whatever makes the most sense. For example, a sports car might be Fast, but an old clunker is likely Slow but might offer more Armour.

Crashing from failing a Transport roll results in the same damage. However, as the Ranges moved are determined by the success of the roll, imagine how many Ranges would have been covered if the driver had rolled a Success result when calculating any damage sustained.

Equipment and Gadgets

There are two kinds of items — Equipment and Gadgets. Equipment refers to normal items that you use, such as tools, torches and so on. Gadgets are something special, they do cool things and can be the focus of whole adventures.

Equipment

Equipment is the everyday sort of item you see around you. Nothing too important — a can opener, a map, a torch, or a soldering iron. They may be useful and help you during adventures but, aside from doing their job as a tool, they have no extra abilities and do not give the user any additional skills or benefits.

For example, if Ryan's trying to open the side of a computer terminal on a spaceship, he takes out his trusty screwdriver (a normal one, none of these fancy sonic or laser things) and has a go at opening the panel himself. Normally, his player wouldn't need to make a roll, but if there's something that makes it tricky (it's dark, or the bad guys are beating down the doors and time is of the essence), the Gamemaster may ask for a Coordination + Technology roll. The screwdriver itself doesn't affect the roll — but it would make the task much harder, almost impossible, if he didn't have it!

The only thing to look out for is equipment from outside of your time and technological experience. This is why each character has their place of origin and the Technology Level they are accustomed to marked on their sheet.

Technology Levels

There are times during the game that characters may encounter technology from outside of their home time period. This could be flintlock pistols, crystal computers, spaceships, or Bakelite radios.

To help space- (and time-) faring species avoid any technological or cultural mistakes, such as arriving in the Palaeolithic Era and accidentally leaving a TV remote control behind, planets and places are labelled with a Technology Level. As noted many times in the Doctor's adventures, Earth in the 20th–21st century is a Level 5 planet (see the table on page 56).

If a character uses technology from outside of their home Tech Level, the Difficulty of the task they were attempting is increased. This Difficulty increases by 2 for each level that the technology is more advanced than the character's. Every level the technology is below the character increases the Difficulty by 1 (it is easier to use items from your past than it is your future).

For example, Yaz is trying to get the TARDIS to work while the Doctor isn't present. The Gamemaster normally wouldn't allow such an action as she doesn't know how to pilot it, but she just wants to move it to another part of the building to rescue the Doctor, not to travel through time. Yaz is from 21st Century Earth (Tech Level 5), whereas the TARDIS is Tech Level 10. That's 5 levels above her experience, so that'll be 5 × 2 = 10, increasing the Difficulty from a normal 9 to 19. It's unlikely that she's going to be able to get it to work, at least not how she wants it to.

Gadgets

Gadgets are a whole different matter. They're something really special, and can do amazing things. The Doctor's Sonic Screwdriver and Psychic Paper are Gadgets, and they have a number of Distinctions, just like those your character can have (see page 46), that can help your rolls. For example, if the Doctor decides to help Ryan with that computer terminal, she takes out the Sonic Screwdriver and makes the same Coordination + Technology roll, but the Screwdriver's Scan Distinction reduces the Difficulty of the roll.

Owning a Gadget

These remarkable little items are rare to have at character creation and should be discussed and authorised by the Gamemaster. Having a Gadget isn't free — Gadgets purchased at character creation reduce your maximum Story Points, just like Distinctions, but it does mean that the Gadget is rarely lost. The good thing about getting a Gadget this way is that if it goes missing or is broken, the Gadget is assumed to be fixed or replaced at the beginning of the next adventure. After all, the Doctor's Sonic Screwdriver may overload and get fried, or run out of power for a session, but it's usually working again in time for the next adventure.

ACQUIRING A GADGET

You can spend XP to effectively purchase a Gadget during an adventure, picking it up and 'adopting' it as your own, or you could spend XP during your Downtime to build a particular Gadget. This costs XP, as well as reducing your maximum Story Point total. Details on purchasing a Gadget through XP can be found on page 64.

This doesn't mean that the Gadget can't be removed permanently. If the Gamemaster thinks that the Gadget is being overused or misused, it can be lost as part of the storyline (with your character's Story Point maximum restored by the Gadget's cost). Maybe recovering it could be a whole story in itself, and you will learn not to rely on Gadgets all the time.

Gadgets cost 1 Story Point (off of your character's maximum) for every Distinction the Gadget has. The Gadget itself holds those Story Points, which the Gadget (and the person using it) can spend to do something novel or different, not normally covered by the Gadget's range. Remember, just like a character's Distinctions, a Gadget's Distinctions have benefits, and flaws. Suggested Distinctions for Gadgets are listed on page 120, but you should feel free to come up with your own, along with the limitations for each power.

For example, the Sonic Screwdriver is a seriously powerful Gadget and has 3 Distinctions — Unlock/Seal, Scan, and Transmit. Each of these Distinctions allows the Sonic to do something extraordinary, but each also comes with a downside — cannot open deadlock seals, limited range, and complex controls. It can hold 3 Story Points, which can be used to do things that the Sonic Screwdriver hasn't done before. It costs 3 Story Points from the characters' maximum Story Point total if purchased at character creation.

Temporary Gadgets

The Doctor frequently cobbles together wild Gadgets with a little jiggery-pokery. Whether this is MacGyvering an alien DNA scanner from a radio or a 'Timey-wimey Detector' from various household appliances, these Gadgets work just the same as one gained at character creation, only they are shorter lived.

When creating a Gadget in the middle of an adventure, the character makes an Ingenuity + Technology Skill roll to ensure they have tweaked the right bits and soldered the correct connections.

The Gamemaster determines the Difficulty of the roll based on how complex the device is. This also defines how long construction will take — the average item takes about an hour, with more complex devices taking far longer. Then they spend enough Story Points to temporarily purchase the Gadget. For example, creating the 'Timey-wimey Detector' (1 Distinction) would mean an Ingenuity + Technology roll with a difficulty of 15 — it's tricky, but not too complicated. If successful, they spend a Story Point and decide what Distinction the Gadget has, with guidance from the Gamemaster. It's designed to scan for people being transported back in time after an encounter with the Weeping Angels, so it needs something like Scan as a Distinction. You could also spend a second Story Point and give it another Distinction, like Transmit, if you want, but it's not necessary for this item. It takes around an hour to complete, and requires the use of a few household items.

Gadgets created this way are temporary items, and the Story Points used to create them are removed from your maximum as normal. As they are designed to be temporary, usually for an important plot point, you don't need to spend XP. The Gadget lasts long enough for the narrative of the adventure, and then they fizzle out, are destroyed, or run out of power. They'll have served their purpose for the story, saved the universe, and will always be remembered as that cool device with a wacky name.

At which point, the genius who created the Gadget gets the Story Points they spent on it back, and probably gain some additional Story Points and Experience to boot!

The more complicated the Gadget, the more Distinctions it can hold, but it can take a lot longer to create and can require rare and difficult to find items that can be the focus of a whole adventure. The big question to ask before going ahead with creating any of these gadgets is 'Why do you need them?' If you're just making something 'cause it's cool, then that's not really good enough to warrant the time spent creating it. There needs to be a dramatic need for the item — such as the Gravity Bubble Generator that will lift a wing of Spitfires into orbit, or perception filter keys used to avoid the Master.

Gadget Distinctions

Gadgets have Distinctions that allow the characters to do things they couldn't normally do. Just like a character's Distinctions, each has a flaw or a downside to its use. Below is a list of suggested Gadget Distinctions to get you started, but you should feel free to create any Distinction that suits the Gadget, and is approved by the Gamemaster.

- **Dematerialise/Rematerialise**

The device can remove something from existence — not by destroying it but by transforming it into its component molecules and recording it in its memory. The object can be stored for a period of time before being reconstructed. Due to the nature of molecular deconstruction, it cannot be used on living matter, and there are usually limitations on the size of the object it can store, the duration of storage, number of items, etc.

- **Forcefield**

The Gadget can create a protective shield that automatically reduces the amount of damage taken by a character, vehicle, etc. When activated, the field reduces the success level of any attack by two (a Success becomes an Almost, a Brilliant result becomes a Barely). This drains the power supply, and the forcefield deteriorates and fails after a defined period of time (usually five consecutive attacks, though expenditure of Story Points may extend this).

- **Scan**

This Distinction allows the Gadget to see inside an item, object, or organism. Frequently found in scanners used by technicians, engineers, or medics, this Distinction offers the user an accurate look at the inner workings of the subject. Using a scanner like this makes any task to diagnose, repair, or understand the workings of a device or organism significantly easier. Using a scanner reduces the Difficulty of a roll to investigate, repair, or heal something or someone by 3. So, trying to find the alien parasite that has infected your colleagues' leg that would normally be Difficulty 15 is reduced to Difficulty 12.

There are a number of materials (lead, Dalekanium, etc.) that a scanner cannot penetrate, and the range of the scan will be limited. There may also be limitations when using a dedicated scanner for something it is not designed for — for example, using a medical scanner to look into the workings of a power plant does not provide the same level of benefit.

- **Teleport**

Teleporters, more commonly known as 'Transmats', are dedicated devices capable of reducing a subject to transmittable material and beaming them to a similar device or a (hopefully) clear location, where they are rematerialised and restored to their original state. This usually takes a lot of processing capacity and large amounts of energy — the Gadget will need frequent recharges. The range of such a device is usually limited to around 400 kilometres (enough to get from a planet's surface into an orbiting station or ship), though this can be increased if enough power (and Story Points) are channeled into it. Even then, Transmats and teleporters are not the most reliable things, and there is always risk of ending up in strange locations or suffering injuries.

- **Transmit**

This means that the Gadget can send and receive signals, from radio waves to intercepting mobile phone transmissions. It could also block the transmission of a teleporter, listen in to coded messages, or even alter the signal in some way. The range of such a device may be limited, and using it to intercept messages may alert those communicating to the breach in their security.

- **Unlock/Seal**

This Distinction gives the device the power to open, unlock, close, seal, and weld doors and locks. If used to unlock something, your Subterfuge roll to pick the lock is made significantly easier, reducing the Difficulty of the task by 6. An electronic lock that the Gamemaster has determined is Difficulty 18 to crack is now Difficulty 12 — a much more possible task. There are limitations, of course, such as deadlock seals, self randomising encryption, or simple physical barriers.

- **Vortex**

The Gadget has access to the space-time Vortex, allowing it — and those using it — to travel through space and time. This is a rare Distinction for a Gadget to have, only usually available to those who know the dangers of traversing the Vortex. Without the right foresight and knowledge, you could end up at any time or place in the universe.

Gadget Story Points

Gadgets are also really handy as they can hold Story Points. The character using the Gadget can spend these if their use is particularly vital to the story. In most cases, these work a little like characters' Story Points. They can be spent to give you an Advantage, tweak the outcome of a roll, or to do something extraordinary. The Gadget's Story Points can only be used when the Gadget itself is actively being used — you can't spend the Psychic Paper's Story Points to help lift rocks in a cave-in to rescue a trapped child!

The Gadget's Story Points can be used, as long as the Gamemaster approves, to allow the Gadget to do something it's not normally known for, within reason. For example, the Doctor finds herself in a predicament where the only way to proceed is to freeze the particles in a chamber. The Sonic has done many things, but freezing isn't something in its list of Distinctions. The Doctor really needs these particles frozen! She opts to use one of the Screwdriver's Story Points, allowing it to do what is necessary.

When the Gadget runs out of Story Points, it is essentially out of power, broken, or otherwise out of action. Characters can donate Story Points to 'fuel' the Gadget, or a dramatic use of the item can mean it is awarded Story Points.

This is also a great way of helping a character when they're low on Story Points, by entrusting them with a Gadget.

Example Gadgets

- **51st Century 'Squareness Gun'**

Handy gun that deletes and restores walls and other items digitally, as used by River Song and Capt. Jack Harkness.
Distinction: Delete (doesn't work on living tissue)
Story Points: 1

- **Datapad**

An all purpose scanner, ideal for taking readings from ancient monoliths or detecting approaching threats.
Distinction: Scan (limited range)
Story Points: 1

- **Lockpick**

Distinction: Unlock / Seal (doesn't work on deadlock seals)
Story Points: 1

- **Engineer's Mate**

An electronic and futuristic Swiss army knife of the tech world. Able to diagnose tech problems and help the user fix them.
Distinction: Scan (scan technological items only)
Story Points: 1

- **Engram Eraser**

As used by some governments to erase memories of witnesses to extraterrestrial incidents.
Distinctions: Psychic, Dematerialise (only works on memories)
Story Points: 2

- **Hallucinogenic Lipstick**

River Song's escape method of choice, making people see whatever she wants them to see.
Distinction: Hypnosis (limited to 30-minute duration)
Story Points: 1

- **Psychic Paper**

Psychic Paper shows the viewer whatever the user wants them to see, or what the viewer thinks they ought to see.
Distinction: Psychic (doesn't work on the psychically trained)
Story Points: 1

- **Rear View Scanner**

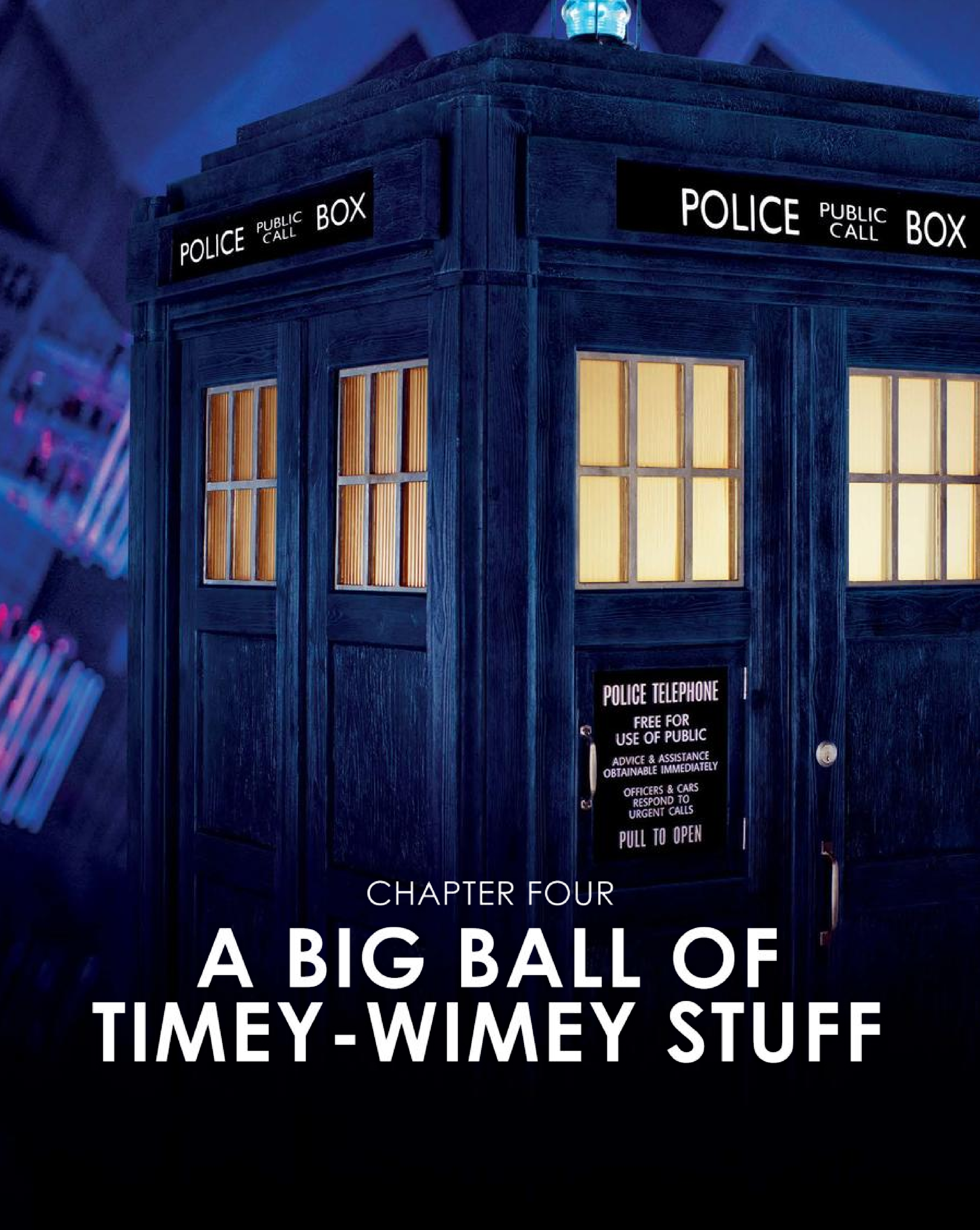
Strange mounted device that allows you to see invisible creatures and identifies them, but only when viewed in the mirror.
Distinction: Scan (only works in reflection)
Story Points: 1

- **Sonic Screwdriver**

The most recognisable of Gadgets, variations of this device exist across space and time, from Sonic Pens to Sonic Lipsticks. However, none are as special as the Doctor's, the subject of over 900 years worth of customisation and tinkering.
Distinctions: Scan (tricky controls), Transmit (limited range), Unlock/Seal (cannot open deadlock seals)
Story Points: 3

- **Vortex Manipulator**

As used by 51st century Time Agents. This wrist-mounted device can send an agent (and those holding on) through space and time, though its range is severely limited to short jumps, and takes time to recharge and recover between leaps.
Distinctions: Scan (limited range), Teleport (limited to short range jumps), Transmit (limited range), Vortex (limited to short temporal jumps)
Story Points: 4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POLICE PUBLIC CALL BOX
POLICE TELEPHONE
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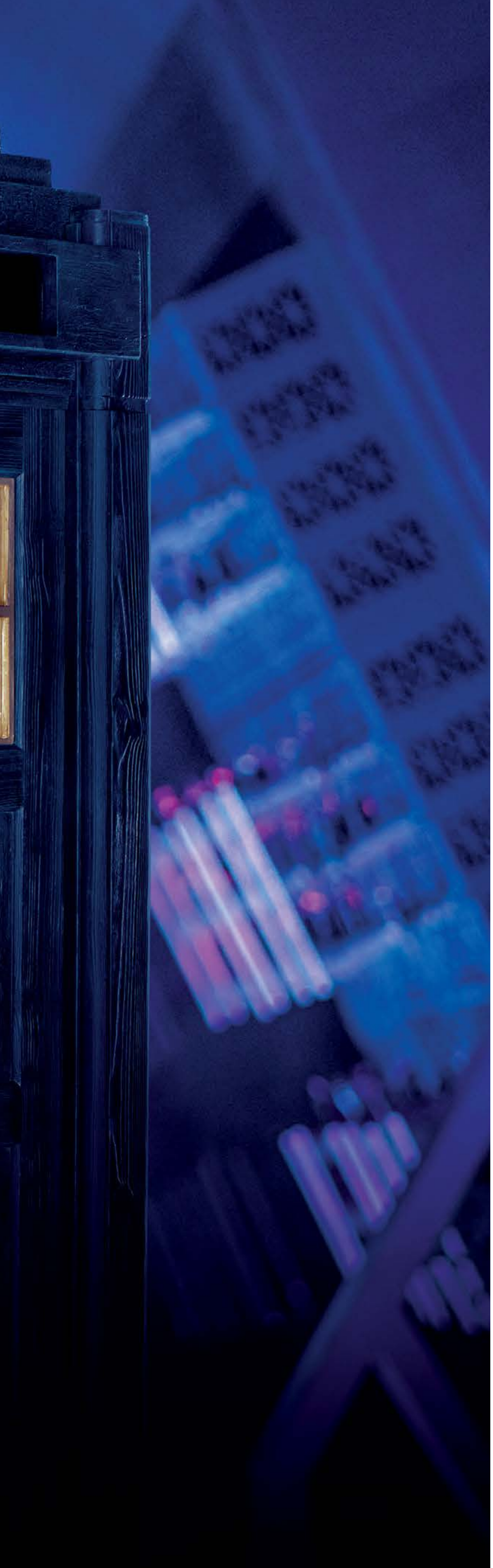
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS & CARS RESPOND TO URGENT CALLS
PULL TO OPEN

CHAPTER FOUR

A BIG BALL OF TIMEY-WIMEY STUFF



⬡ Going Anywhere, Anytime

Time is like a book, with a beginning, a middle, and an end. You have to read it in the right order for it to make sense, but you can flip to any page you like and see what you find. It might be a nice chapter on gardening in Wiltshire or an angry Sontaran. It's really quite difficult to know until you're there and then, well, angry Sontaran. Although they don't read many books — probably why they are always so angry. And shouty.

Okay, we're a bit off topic here but time is like a book. Except that doesn't account for the panchromatic equation variables, which is actually quite important. Sorry, scratch that, time isn't like a book. Time is like a river. No, that's been done, and time doesn't move, it's always there but never still, but also never moving. We move in time, not the other way around.

Alright, let's start again. Forget what you think you know about time, because the only thing time is like… is time. It is beautiful, mysterious and impossible to truly fathom, even after thousands of years of travelling it. It will always surprise you, and always show you something you never imagined you might see.

Here's the first thing to understand: there is no past or future, not really — there is only now. Your 'now' might be different to someone else's, but the only time that truly exists is the one you are in. Whether it is meant to come before or after anything else is irrelevant when you are a time traveller. You simply have an infinite amount of 'nows' to choose from, and they can take you anywhere.

Now, this might all sound a little confusing. But don't worry, in this chapter we are going to teach you a few tricks to keep ahead of the dangers of time travel, and show you how to avoid the pitfalls, and angry Sontarans. It might be a lot to get your head around, but with a few simple tricks you won't need to feel the flow of the whole universe to travel in time without destroying it. Which, unfortunately, is a very real possibility.

Sorry, probably should have led with that.

The TARDIS

There are several ways to travel in time, but without a doubt, the most advanced of all time machines is a TARDIS like the Doctor's (albeit not quite as old a model). The TARDIS was built by the most advanced civilisation in the universe, the Time Lords of Gallifrey, using incredibly sophisticated physics and engineering that most people simplify to 'it's bigger on the inside'. TARDIS is actually the name the Doctor (or possibly her granddaughter, Susan) gave her time machine, an acronym of 'Time And Relative Dimension In Space' which is much more interesting than the official term of 'Time Capsule'. It's a bit of a shame that, to the Time Lords, such incredible machines were no more special than a family car. So we'll stick to the Doctor's name for these amazing devices.

A TARDIS isn't entirely a physical construction, and is actually grown more than built in many ways. It is truer to say it is a mathematical construction, born out of a series of vastly complicated equations that prove it exists. Every physical aspect of the machine is really just a user interface to help physical beings interact with it and operate it. This makes it highly adaptable. For instance, its entire appearance, inside and out as well as its interior layout, can easily be changed to anything you might like with the application of a few different equations (or pushes of a button). The equations that make up a TARDIS also appear in a more physical format to help the operator make repairs. You might think that taking off a panel has revealed some pretty simple 1980s electronics, but they are actually little more than a metaphor for the calculations that are the true technology behind them. So it doesn't matter if you have a degree in electronic engineering, you can't repair a TARDIS without an understanding of high-level block transfer computations, even if it still looks like you are just fiddling with a wrench and a screwdriver.

The thing most people notice upon entering a TARDIS is that it is smaller on the outside. In the case of the Doctor's TARDIS, what appears to be a small box from the outside opens into a huge control room with several other doors and corridors leading to all manner of different rooms and places. This effect is based on Transdimensional Engineering, a Time Lord technology almost as

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PULL TO OPEN

incredible as time travel. Put simply, the 'inside' of a TARDIS isn't actually inside the object you enter. It exists slightly outside space and time, a form of pocket dimension. What you see on the outside is simply a three dimensional doorway. This is no different to walking into a room and finding the room is much wider than the doorway, but in four dimensions. The Time Lords used this effect in all their constructions, allowing almost the entire population of the planet to live in a single citadel city on Gallifrey.

When you see the TARDIS materialise and dematerialise, all the pilot is doing is basically moving the door, but doing so through space and time. The inside of the TARDIS never really moves and is sealed inside its own dimension. In this way the passengers are protected against anything that cannot find a way into this dimension, be it an energy blaster or the assembled hordes of Genghis Khan. However, by safe we just mean 'mostly safe'. Artron energy, cyberbomb explosions, the mental projections of godlike entities, and the delivery service at Kerbam! have all found a way to bypass this defence.

TARDIS Systems

The TARDIS does more than just move in space and time. It has an array of advanced features and systems that can be used to manipulate time and to protect its occupants. A clever operator can repurpose some of these systems for a number of inventive things. Used carefully, even an old TARDIS like the Doctor's can tow whole planets across the universe and ignore the effects of a black hole.

• The Eye of Harmony

The secret to the immense amount of energy available to a TARDIS is its power source. Called the Eye of Harmony, it is a captive black hole nestled in the heart of the TARDIS. Capturing such a dangerous but almost inexhaustible supply of energy is another one of the Time Lord's greatest achievements. However, it does bring its own share of problems. When something has gone wrong with the TARDIS power systems, the effects can be catastrophic on a planetary, if not universal scale. Rogue or uncontrolled black holes can do a lot of damage.

• Shields

As well as the natural protection of being a pocket universe, the TARDIS has extensive layers of forcefield systems to protect its occupants from all manner of situations. Some simply protect them against the effects of gravity changes or natural hazards. Others can defend the ship against weapon fire and energy attacks. While more difficult to predict, the shields can also prevent psychic attacks and mental projection for the most part. These shields usually just protect anyone inside the TARDIS, but they can be extended to create safe corridors to the TARDIS in the vacuum of space, or protect time travellers just outside the TARDIS.

• Perception Filter

One of a number of features to discourage unwelcome attention is the perception filter. This system is actually a very subtle form of mind control that affects anyone passing a materialised TARDIS. Essentially it makes you just not notice the strange blue box that wasn't there before. It doesn't make the TARDIS invisible, or look like it fits in with wherever it is, but it does make even the most incongruous shape of TARDIS something most people ignore. However, it isn't infallible and the more someone is likely to notice the TARDIS the harder it is for the perception filter to work. It really only stops the casual passer by noticing it, rather than hide it from a concerted search.

• Chameleon Circuit

The chameleon circuit is the next layer of defence after the perception filter. It takes advantage of the fact that the 'blue box' is nothing more than a door, and a mathematical approximation of a door at best. The outside appearance of the TARDIS can be changed to pretty much anything using the chameleon circuit's technology. A police box, wardrobe, or similar sized box is the usual standard. But as long as it's large enough to admit passengers and put a door somewhere there aren't any real limits. However, it should be pointed out that whatever the shape of the TARDIS, it is still basically a box with a door. It can take the form of a car, but you wouldn't be able to drive it, if it became a tank its cannon wouldn't fire.

POLICE PUBLIC CALL BOX

For the most part, this system changes the exterior automatically as the TARDIS materialises, scanning the surroundings and picking a shape to fit in. However, the operator can change the exterior to something specific if they like. That is, as long as it isn't broken, which leaves the TARDIS stuck in a particular shape. The Doctor's TARDIS has been broken in this way for many years, and has undergone several attempts to fix it. However, it's unclear whether it is a difficult system to repair, or that the Doctor just rather likes keeping it as a police box.

- **Hostile Action Displacement System**

This system is a minor but simple, effective, and irritating part of the TARDIS defence systems. If the TARDIS is under a concerted attack that may cause serious damage or threaten to destroy it, the TARDIS will dematerialise in the absence of any orders from its occupants. It is a great way for the TARDIS to get away from danger, or protect passengers who may be unable to pilot it away. However, if the TARDIS is unoccupied, finding where it took itself in all of space and time can be something of a pain.

- **Internal Weapons Deactivation System**

In theory, the inside of the TARDIS exists 'in a state of temporal grace' allowing few violent actions or systems to function within it. However, not every aggressive visitor finds the effect as calming as they should. So, the TARDIS is also equipped with an automatic system that deactivates, drains, or jams any attempt to fire a weapon inside it. The system doesn't always work, but at its best it can even stop basic chemical reactions that might power explosives or bullets, as well as energy weapons.

- **Sensors and Scanners**

Given the wide range of places a TARDIS might travel to, the ability to scan its surroundings before allowing any passengers to leave is essential. The TARDIS can easily scan the area around its landing place with a 360 degree scan that can be played back on monitors in the control room. It can also check the atmosphere, pollution, and toxicity levels of almost any environment. Given how advanced the sensors are, a skilled operator can adjust them to make more specific scans for all manner of power sources and materials, across space and time if need be. They also allow the TARDIS to act as a communications relay that is able to receive and transmit signals from across the Vortex to anywhere and any-when.

- **Telepathic Circuits**

Every TARDIS is at least partially sentient. They are living creatures in many ways, and certainly far more than a machine. This sentience allows them to predict patterns and make adjustments to their course for the safety of their passengers as well as making accurate journeys. While it cannot speak or communicate verbally, it is possible to connect to the 'essence' of the TARDIS telepathically. This can be done directly using the telepathic circuits in the control console. The system allows even a non-Time Lord (with the right settings) to pilot a TARDIS just by picturing a place they want to be and letting the TARDIS calculate the route. It can be a little inaccurate if the pilot isn't focused on the destination.

- **Language Systems**

As the TARDIS has a sentience and telepathic potential, it has a tendency to connect to the minds of any of its passengers. It knows when they are in trouble and does its best to come to their aid. One useful, if invasive, aspect of this connection is its ability to translate on behalf of its passengers. When a passenger hears or sees words, the TARDIS translates for them inside their mind so they hear or see the words in their own native language. The system is so precise that most TARDIS travellers take a while to realise what is happening. They only question it when they realise an unrealistic amount of alien cultures seem to speak the same language as them.

TARDIS Rooms

With as much space as you need and the option to create as many rooms as you like, even the most basic TARDIS has a large selection of interior rooms for passengers to use during their journey. As they were designed for passengers to travel to different places and observe without interfering, they offer not just the convenience of a vehicle, but all the comforts of home.

There are many empty rooms that can be claimed and purposed easily by the occupants. Whether you need a new lab area, somewhere to keep your new pet, or a secure area for a prisoner. Using the Architectural Configuration System, you can adapt any room you like into something new, or even make new rooms if you are still not satisfied. This manipulation of interior space means each room can be anything you like. It might be a tiny cupboard full of spare parts, a vast telescope room with a view of the universe, or a six storey library with a reception and a little shop. The following are just a sample of the possible places you might find inside a TARDIS if you have a mind to explore. Be careful not to get lost.

- **Control Room**

Usually the first room you enter in a TARDIS is the control room, or console room. It might take many forms, but is always dominated by the central control console in the centre of the room. While only one pilot is required to operate a TARDIS, it ideally takes six operators (one for each console panel) to utilise its full power. You can control every aspect of a TARDIS from this console, and as such it is usually the hub of activity. Many passengers only ever see this room.

- **Bedrooms**

When people are going to stay aboard for some time, either by accident or design, they usually want a room. While trips in the TARDIS are almost instantaneous, everyone needs a place to call their own when travelling the universe. The TARDIS has several bedrooms in a selection of styles, to suit any number of guests. They are all quite similar in size and usually just have a bed, closet and bathroom. Everything else a passenger might need is available elsewhere in the ship. There is a large kitchen with a food dispenser and a good stock of tea conveniently near the control room too.

- **Wardrobe Room**

As the purpose of the TARDIS is to monitor and observe less well-developed species across several time periods, its passengers need to be able to look the part. The wardrobe room would put most costume stores to shame, containing clothes for all kinds of passengers from all manner of periods in a variety of histories. So, whether you want to find an outfit to infiltrate an alien culture, or just dress up in something interesting, you will find what you need here in abundance.

- **Library**

Even the Time Lords saw a need for books, and no TARDIS is complete without a library. When a TARDIS is new, such a place is organised with useful and edifying works, like technical details for repairs, cultural details, and histories to help travellers study the civilisations they observe. But as time goes on, the libraries tend to grow and pick up books from all over the place. Older time machines might have all manner of strange tomes at the back of their dusty shelves. There are even a few old Gallifreyan books (such as the Ancient and Worshipful Law of Gallifrey) that actually have powerful temporal effects. Tread carefully, as the Doctor said, books are the best weapons in the universe.

- **Medical Facilities**

Given that Time Lords regenerate, if a TARDIS is lacking in any area, it is medical facilities. But even Time Lords get ill and so most have at least a small sickbay with some medical equipment. Thankfully Time Lord medicine is incredibly advanced and all most patients have to do is lie on a medical bed and let the machine deal with the problem. However, the systems are designed mainly to heal minor or simple injuries and diseases, on the assumption that anything worse and the occupants can travel back to Gallifrey in an instant for proper treatment.

A TARDIS' sick bay has a small mixture of medical technology from a variety of ages, from archaic and frightening devices, to advanced medical scanners and intelligent bandages. Anyone using the medical facilities find any Medicine rolls easier, reducing the Difficulty of the Task by 3.

- **Zero Room**

While not specifically a medical room, this peaceful room is a place of perfect tranquillity. It is the 'sweet spot' where all the power of a TARDIS and the Vortex are in harmony, making it a restful and healing place to be. It is highly useful to recover from a difficult regeneration, and indeed for anyone recuperating from any form of trauma.

- **Secondary Control Room**

It never hurts to have a backup. In case of emergency or damage, each TARDIS has a secondary control room that can be used to run the ship nearly as efficiently as the main console room. They are usually a bit hidden, but with a quick adjustment of the Architectural Configuration System, it can pop into existence near the door. While designed to be a backup, if the TARDIS is invaded by a hostile force, it can be a vital place to regain control of the ship. The TARDIS also archives any old versions of the console room when the operators change the look of it. These old consoles are usually disconnected, but with a little work they can easily be turned into a secondary control room.

- **Laboratory and Workshop Stores**

Every TARDIS is built with a good collection of spare parts, laboratory equipment, and tools for a variety of different jobs. The Time Lords are both thorough and overly cautious, so each TARDIS has several rooms full of interesting bits and pieces. They tend not to have dedicated labs or workshops, as the occupants can create a room to the specifications they require and then fill it with anything they like from the stores. This means a lot of passengers (such as Nyssa) turn their bedrooms into scientific laboratories and workspaces.

- **Pool Room**

What self-respecting TARDIS doesn't offer the full spa treatment? Each often has an Olympic-size indoor swimming pool (and sauna). Although few passengers get time to take a dip, Clara may have been the only one of the Doctor's companions to take the opportunity.

- **Cloister Room**

The cloister is one of the most peaceful places in the TARDIS outside the zero room. As the name suggests, the cloister is an ivy-covered stone courtyard, in a similar design to that of old Gallifrey. It is a place to contemplate and possibly remember home. But more importantly it is the source of the Cloister Bell.

The sonorous toll echoes throughout the entire TARDIS when it sounds, and with good reason. It only activates in the most dire emergencies: when the TARDIS, its passengers, or the universe itself is on the brink of destruction. Those who ignore its warning never do so for very long.

- **Engine Room**

Drawing its power from the Eye of Harmony, the TARDIS engine is vast. Easily the size of a factory, the systems that drive the ship across the Vortex and manage the power of a black hole are immense. Thankfully there is little need to visit the engine room as all its controls are effectively part of the console. But in the direst of circumstances, the only way to fix a problem might be travelling into the heart of the machine at the centre of the TARDIS.

TARDIS Equipment

While a TARDIS is an incredible ship, it is also a very well-equipped one. There are several devices and tools that can be used for a variety of projects, repairs and constructions. Additionally, the TARDIS itself has several features that can be used to protect its occupants on the outside as well as the inside, or adapt to a number of unusual functions.

- **Sonic Screwdriver**

This is such an essential tool it has been known to change its theme to match the interior of the TARDIS. Its name is a bit of a misnomer (although it can, on rare occasions, drive screws into place). It is more of an advanced sonic manipulator, using sound and vibration for a number of functions. Its main use is to manipulate technology (not wood) from the inside, to open locks, and fix machines. But the Doctor has used it as a scanner and even to rebuild a fence in her time. The Doctor carries her Sonic Screwdriver around with her all of the time, and it is therefore a Gadget. (For more information on the Doctor's Sonic Screwdriver, see **Equipment** and **Gadgets** on page 117).

- **TARDIS Toolkit**

The Sonic Screwdriver is just one tool in the full TARDIS toolkit. While few are quite as versatile, they all have their uses. If the Gamemaster agrees that one of these tools suits the task they are being used for, they add a +3 bonus to the character's roll. Only one tool may grant a bonus for any particular task.

TARDIS Tools

Inside the TARDIS Toolkit is a host of strange and sometimes useful pieces of equipment. Here is just a small selection of what can be found within.

- **Magnetic Clamp** — This adjustable clamp allows you to hold two metallic objects together in position. The dials allow you to make very small adjustments when lining them up to connect or seal them. It is also a lot more powerful that it looks, able to hold doors closed against considerable pressure. Anything clamped together or shut by the magnetic clamp adds +12 to the usual Difficulty to open it.

- **Master and Moog Drone Clamps** — As the name implies, these two devices are both clamps. This allows them to lock onto an object to provide a handle or to hold it in place. Unlike the magnetic clamp, they can be used on any surface, from metal to wood to plastic. As drone clamps, they can be used as a pair, with the 'moog' clamp following the angle and movements of the master clamp. This allows them to not only bring two very distant items together but also move them around in perfect relation to each other.

- **Laser** — While not very powerful at any range beyond 15 centimetres, this laser is a highly effective welding tool as well as a precise distance measuring device. It can be used as a weapon, but only does (1/**3**/4) damage.

- **Pen Torch** — Because you can never find either a pen or a torch around when you need one.

- **Universal Detector** — As the name implies, this device allows you to detect the presence of any form of material. However, it only has an effective range of 3 metres, being designed to analyse the device you are working on rather than scan for minerals. The TARDIS sensors can do that more efficiently. The Universal Detector can only be set to detect one thing at a time, but can be adjusted to scan for a broad group of materials (metal, wood, etc.) or something more specific (silver, oak, etc.). It is also capable of detecting weak points and cracks in surfaces and devices, even on a microscopic level.

- **Neutron Ram** — Sometimes you need to force something to fix it. The Neutron Ram does just that, but can deliver a big thump or a tiny push depending on what you are doing. The option to give something a wallop is often useful when you need to exert force in an awkward place. Just slide the Neutron Ram into the machine and deliver a kick where it is required. However, the lower setting is actually more useful, especially for micro engineering, as it is capable of nudging a single atom back in place if need be. This allows it to make repairs on an atomic level, especially useful for items like silicon chips and advanced electronics. As a weapon, it can do little more than knock someone over, even on full setting. But the option to give a push to something from a distance has a lot of potential uses in the field.

- **Influx Booster Stabiliser** — Where the Neutron Ram can deliver a physical push, the Influx Booster Stabiliser is able to do much the same job with energy fields. Essentially, it is designed to boost or stabilise the flux around any energy field. As a booster, it can increase the power of any energy field, nearly as much as doubling its strength. As a stabiliser, it removes interference to regulate and maintain an energy field under stress or outside interference. As a side effect, it can affect the electrical impulses in most forms of biological and mechanical life, stunning or confusing them momentarily.

- **Stalos Gyro** — This device carries a spinning section inside that counteracts the movement of whatever it is connected to. This allows it to eliminate electromagnetic interference and mechanical vibration in systems under stress. It is also rather good at detecting oncoming earthquakes.

- **Pocket Watch** — Because knowing the time is often critical.

TARDIS Manual

Every good vehicle comes with a decent manual, and the TARDIS is no exception. The form of this manual depends on the type of TARDIS. Older ones have a manual that resembles an old book, with a thick leather cover and parchment pages.

However, most manuals are physical books in one form or another. The Time Lords recognised that if (for instance) you lost all power, an electronic manual isn't going to be much help. It's not as if space is a problem in a TARDIS anyway. In fact, TARDIS manuals often just appear in their libraries as Gallifrey has been known to send out upgrades automatically. This sometimes leads to some TARDISes having whole libraries full of different editions of the manual.

While the manuals are very complete and detailed about all aspects of repairing, operating and maintaining a TARDIS, they do use rather obscure language. The writers assume a high knowledge of temporal physics and mechanics, and have a painfully dry and overly wordy writing style. Using the manual to make a repair adds a +3 bonus to the task, but also doubles the time it takes, as you have to search through the verbose text of the manual. Every Time Lord declares they will rewrite the manual to make it clear and concise, and ironically none of them find the time to.

Chameleon Arch

Perhaps the ultimate form of infiltration device, the Chameleon Arch allows a Time Lord to become an ordinary human. The system is painful and strips away their memories and sense of time. It even removes or hides some of their physical aspects, making them appear human to most medical scans and examinations. This lost essence is held in a pocket watch or other inconspicuous item, protected by a perception filter that makes the subject ignore it, but unable to leave it behind. To undo the process, all they need to do is open the pocket watch and their memories and abilities come flooding back in moments. Unfortunately, they need to be prompted to do this by a friend as the perception filter prevents them from ever thinking of it for themselves.

There are several reasons a Time Lord might subject themselves to this process. Its official function is to allow them to truly experience a culture or era without any possibility of interference. The Chameleon Arch manipulates time to give them a life and a backstory in the place and time they are joining. However, this also makes it a very useful way to hide from an enemy looking for a Time Lord, as long as you have someone you can rely upon to bring you back.

TARDIS Shields

As well as being physically well protected, the TARDIS has a variety of layers of energy shielding. These protect against direct energy attacks, radiation, cosmic energy, the Vortex, and many other deadly threats involved with time travel. It's a simple matter to turn them on and off, or just turn off some of the layers, as some can make the TARDIS difficult to control in certain circumstances. However, they can also be extended and manipulated for utility. As they protect against vacuum, they can extend further around the TARDIS to allow passengers to step out into space (or stay safe if they happen to do so). They can be shaped to create a safe corridor to connect the TARDIS to another ship in space, or protect against a hostile environment to a destination. They can be manipulated into pretty much any shape for several metres around the TARDIS, further if focused precisely and at the cost of complete protection for the ship. As this takes only a few moments (requiring an Ingenuity + Technology roll at a Difficulty of 12), it can prove a very adaptable and useful feature.

Time Machines

The Time Lords are not the only species to develop time travel, although they are the most advanced. That being said, there are many powerful entities in the universe that have a natural affinity for time and need no devices to travel the Vortex or even control it. It is best to give such entities a very wide berth and hope they never notice you. Any species using a device to traverse the Vortex is far safer to tangle with, although many are still very dangerous and aggressive. However, among the most dangerous things to come across is an early experiment in time travel from a less developed species.

Even the Time Lords tried some very perilous and even immoral forms of technology to uncover the secrets of the Vortex. These types of proto-time travel (such as zygma beams) are often not only dangerous to the user, but to the universe in general. They are usually pursued by fanatical or immoral scientists obsessed with following the research to the end, who do not take kindly to being told their life's work is doomed to failure. The following are a selection of non-Time Lord devices and time machines (albeit ones primitive Time Lords may have once used) that you may find travelling the Vortex.

- **Time Corridors**

These are usually the first functional time machines that any civilisation manages to produce. They are essentially a stable wormhole through time, linking two portals in different time periods together. Step through the door on one side and you find yourself at the other. While they take a lot of energy and can only take a traveller between two points, they are among the more stable and safer methods of time travel. By the standards of most temporal devices, there is not a lot to go wrong. However, if one side is shut down, the corridor cannot function, or worse will throw any travellers into the Vortex, where they might appear anywhere in space or time. Early unstable versions of time corridors have been used as an execution method by cultures not even interested in time travel.

An early form of time corridor called an Osmic Projector is used by the Sontarans. These devices project a rift in time to allow limited movement back and forward. They are often unstable and cannot manage to transport large amounts of material, usually limited to just one person. Their instabilities leave a dense trail of particles that is easily detected, and as their travellers cross many time streams, they often appear as ghosts to any time periods they travel through.

- **Vortex Manipulators**

Developed by the Time Agents of 49th–52nd Century Earth, the Vortex Manipulator is a highly utilitarian personal time travel device, albeit a bit of a cheap and nasty way to travel. Looking like a large watch, these devices have a multitude of functions, most notably an advanced scanner system. Time travel using the device is fast and simple.

You just set the coordinates and the jump is instantaneous. It doesn't have anywhere near the range and sophistication of a TARDIS, and several short jumps might be required to reach a destination. However, as a personal device they are remarkably powerful for their size, and if you are moving in time and not space, have a substantial range. Vortex Manipulators are so small and handy they are classed as a Gadget. You can find their details in the Gadget section of **Chapter Three** (see page 123).

- **Dalek Time Technology**

Second only to the Gallifreyans in terms of technology, the Daleks have been experimenting with time travel for many years. Seeing the Gallifreyans as their main rivals for universal domination, they knew the key to destroying their defences would lie in temporal mechanics. They have become highly adept at creating time corridors for small-scale insurgency on other worlds, and aware enough of temporal manipulation to engage in a Time War. However, after an abortive experiment with TARDISes of their own, they have focused on temporal defences and weapons. While Dalek attack saucers are not usually capable of travelling in time, they are shielded from most temporal weapons and Vortex energy. This allows them to doggedly hammer at their enemies no matter what temporal weapon is unleashed. Additionally, they are one of the only species who have developed technology capable of destroying a TARDIS on the battlefield.

While Daleks usually move as an army, they have allowed some elite units (like the Cult of Skaro) access to personal time technology. These individual Daleks are capable of an 'emergency temporal shift' that allows them to escape into time as if they had a Vortex Manipulator. However, it is only viable as an escape measure, as the destination is very hard to predict.

- **51st Century Warp Drive**

While not intentionally a time travel device, the warp drives of the 51st century could do serious damage to the Vortex in the hands of the careless. These drives were designed to fold and warp space to allow instantaneous travel across the universe.

However, when you manipulate the fabric of space, you also manipulate the fabric of time to a certain extent. When the warp field becomes unfocused, the strain it puts on space can often start opening portals in time, much like a time corridor. Thankfully such occurrences are often localised to around the same century, and properly shutting down the engines closes them reasonably safely. However, this localisation is a danger if left unchecked. Like a fabric torn many times in the same area, rather than several spaced out tears, it can lead to a complete collapse of time that continues to spread until the source is found and stopped.

- **Chula Warship**

Sadly, many civilisations that develop time travel decide to incorporate it into their warships rather than use it to study history. The Chula are one such people whose warships have the additional capability of travelling in time. Also armed with an invisibility cloak, they are designed for simple strike missions rather than bombardment, the energy required for time travel doesn't leave much power for weaponry. It is for this reason that many cultures quickly stop adding such technology to their warships, unless they are fighting a time-aware species. Thankfully the Chula also had some humanitarian goals and provided their ambulances with temporal capability.

- **79b Aickman Road**

While apparently alien, this time travel device is actually of advanced human design, although it shows a lot of similarities to Gallifreyan. Using a perception filter, this time vessel took the form of an upstairs extension to an ordinary Earth house in the early 21st century in an attempt to find a new pilot to replace its missing crew.

While it wasn't bigger on the inside like a TARDIS, it used similar controls on a central console and very similar cloaking technology.

The origin of the device was actually the Silent chapter of the Church of the Papal Mainframe from the 51st century. It is possible that this type of vessel is also available to the Time Agency.

- **The Teselecta**

These devices are designed as 'justice machines' whose job is to track down criminals who would otherwise never be brought to justice. Each Teselecta is the size and shape of an ordinary human person, much like an android, but has a crew of over four hundred people. Unable to duplicate the spatial engineering of the Gallifreyans, these human time travellers take the opposite approach and miniaturise the crew so they can operate the device.

The Teselecta has a number of features, the main one being the ability to change form into any humanoid being it has scanned. In this way, it gets close to its targets at the end of their lives, and removes them from the timeline where doing so causes the least damage. Their targets are then put on trial and punished for their crimes. While time travel is not the Teselecta's most unique feature, their removal of the targets close to the end of their lives means they make a remarkably small impact on the timestream.

Creating a Time Machine

Unless you are planning a campaign set in a single time period, your group needs a time machine of their own to have adventures across space and time. In many cases this might be a TARDIS, and it's easy to say it's just like the Doctor's. But the Doctor's old Type 40 TARDIS should be unique, and there are a vast range of styles, models, and abilities your time machine can have, and that's just TARDISes. Your group might not have access to Time Lord technology, or have stolen a device they don't quite understand from an alien species. Just as the Doctor's TARDIS is an important character in her adventures, so should your time machine be for your group. In this section we will take you through the steps of building a TARDIS of your own, and how you can use its amazing abilities to avoid the deadly hazards of travelling the Time Vortex.

Chassis

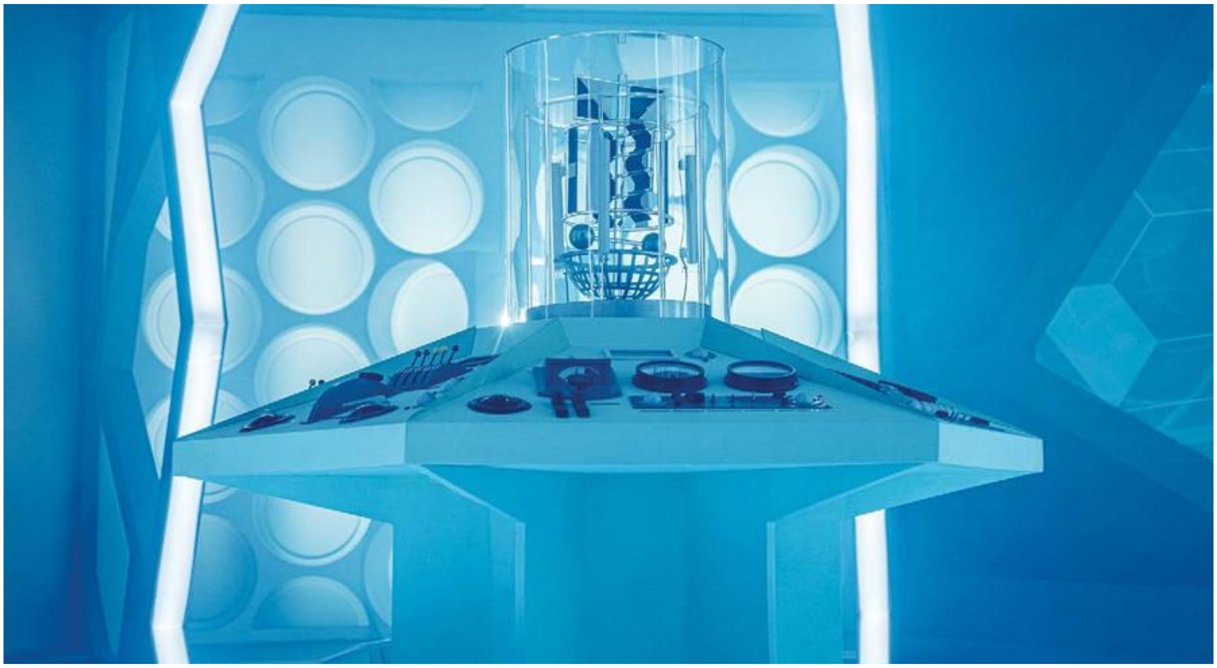
Creating a time machine is very much like creating a character. It has Attributes, a Concept, and a Focus, as well as Distinctions. These Attributes and abilities detail many aspects of your time machine, but they are more than just descriptive. When travelling the Vortex or avoiding some of its deadly hazards, the pilot makes rolls as normal. When they do so, they use the time machine's Attributes rather than their own, and gain bonuses if its Focus or Distinctions are appropriate. Unlike characters, time machines don't have Skills — that is left to the pilot and crew. However, if the time machine is sentient in some way (like a TARDIS), it uses its Ingenuity Attribute in place of the listed Skill to 'drive itself'.

TIME SHIP OR VEHICLE?

Your time ship or TARDIS is more than a vehicle. Vehicles are simply tools for getting from one place to the next. However, a TARDIS or similar time vessel is almost a member of the team, which is why it has Attributes rather than Armour and a Hit Capacity like a vehicle. What happens to the vessel has more narrative impact than anything that can happen to a car. It can be damaged, systems can fail, it can act of its own accord, and can 'heal' in the form of repairs.

Taking damage to the ship is just like a character getting hit. Damage reduces a ship's Attributes, and when an Attribute reaches zero, that part of the ship is no longer functioning or is destroyed. The Attribute reduction means that the system is affected and will need repairs at the nearest opportunity.

If the Gamemaster decides that this is too much bookkeeping, they can ignore the damage to Attributes and just say that something is damaged, letting you get on with some thrilling adventures and storytelling without having to keep track of every little detail. If the Gamemaster determines that the blast from a Dalek ship is enough to damage a system or part of the ship, it is damaged — as long as it progresses the story. Damage like this could actually be the start of a whole adventure.



For example, the TARDIS rolls Coordination + Ingenuity (rather than Coordination + Transport) when operating itself.

Concept

Just like a character, we begin with the Concept. Let's assume your group is using a TARDIS of some form, but you might just as easily have stolen a Chula warship, be the crew of a Teselecta, or have developed your own even stranger form of time travel. The options are all here to do just that. But even if you stick with a TARDIS, there is so much to choose from. Is it old or new? Do you trust it to take you where you want to go, or does it refuse to obey commands? What parts are broken? Is there something unwelcome hidden deep within it? Many of these questions may apply to other forms of time machines too.

Take a moment to talk about the Concept as a group. While the time machine itself is technically an NPC, it is not one the Gamemaster should create on their own. The Gamemaster may need it to have certain features to get you to the right adventures, but the players have a close connection to the machine and should play an integral part in defining what it looks like, how it works and how it behaves.

Have each player and the Gamemaster state one aspect of the time machine they want to have. It might be 'I want us to have an advanced war TARDIS', to 'I want the time machine to have a swimming pool'. It doesn't matter how big or small these initial ideas are.

If none of them contradict each other, then you have your basic Concept right there and now you need to discuss what form it takes. If any ideas do contradict each other, try to find a compromise that suits everyone. If one of the players wants a TARDIS and another doesn't, maybe your ship is an ancient Gallifreyan time machine from before they invented full TARDISes.

If a player wants a war machine and the Gamemaster emphatically doesn't want an armed ship, maybe it is a reconditioned battle timeship that no longer has weapons but still has the soul of a warrior. If you still can't agree, it is up to the Gamemaster to break any deadlocks — though compromise is always best. It is important to ensure that quiet players are not brow beaten into dropping their ideas so louder ones get their way. The Concept isn't complete until everyone has had (or at least supported) an idea.

In addition, just like a player character's Concept, this is more than just a description of the device or ship itself. It needs some extra factors to make it really unique. Consider what the capsule or device is like and how it works. In some cases, if the ship has some sentience, you can describe its moods or behaviour. For example, you could go with something like 'Curious, old, TARDIS' if the capsule is quite an old model that is still interested in witnessing what the universe has to offer.

Or maybe you could describe your ship as 'a Stylish, but battle-hardened, timeship' if it was built for comfort but has been through some dangerous warzones in its time. It can describe if the ship is old and dirty or sleek and well-kept. Or it could describe the personality of the ship if it is friendly, angry, or protective.

Once everyone is happy with the tone, type, and description of their time travel device, make a note and bear this in mind while you consider the driving force of the machine — its Focus.

Focus

Each temporal device is designed with a purpose in mind. It's not enough to simply travel in time, they are all made to do so for a reason. While it may no longer fit that purpose — they may be too old or have been reconditioned — its original design cannot be ignored. This is even more the case for a sentient time ship like a TARDIS, where the Focus is not just a design concept but is ingrained into the personality of the ship. A time machine's Focus works just as a character's, providing a bonus to rolls where appropriate and granting Story Points when they prove problematic.

You can create all manner of focuses to describe a time machine, but the following offer some examples to choose from:

- **Explorer** — The time machine was designed to explore the universe, possibly for a crew of scientists or historians, wanting to study aspects of time, different eras, or seek unique environments for scientific study. As such, it is well-equipped with a laboratory or academic equipment.

THE THIRTEENTH DOCTOR'S TARDIS

The Doctor stole her TARDIS from a repair bay on Gallifrey centuries ago, although the TARDIS would say she stole a Time Lord to see the universe once more. However, the TARDIS was old even then, a retired and obsolete model that few Time Lords imagined still worked. The Doctor's TARDIS has seen even more than the Doctor herself can comprehend, but has never had a companion she loved more.

Type 40 Gallifreyan Time Capsule –
'The TARDIS'
Concept: Ancient and Protective TARDIS
Focus: Explorer

Awareness: 4, **Coordination:** 3,
Ingenuity: 4, **Presence:** 4,
Resolve: 5, **Strength:** 4

Distinctions: Experienced, Invulnerable,
Sentient, Telepathic, Vortex

Tech Level: 10

Story Points: 15

- **Tourist** — This time machine was made for pleasure seekers. It just wants to travel around seeing the universe for no better reason than it's a good way to pass the time. It isn't very well equipped for much, but it is a very comfortable and stylish ride.

- **War Machine** — Sadly, plenty of time crafts are built to fight wars. They are usually heavily armed with powerful defences. Cultures advanced enough to create a time machine can make truly horrific weapons. They are often equipped only to fight, lacking laboratories, wardrobes, libraries, and other comforts. While such time vessels are powerful, they have a tendency to get into fights. Their old enemies often try to destroy them to be on the safe side. Even the Time Lords created war TARDISes, many during the Last Great Time War with the Daleks, and more before they knew any better.

- **Justice Machine** — Similar to a war machine, this time vessel was designed to hunt down criminals, wherever (and whenever) they go. It has an innate sense of the law and can track targets through all space and time. It will also have extensive and very secure prison facilities for all manner of guests.

- **Mystery** — Some time machines are built as objects of art, or created by advanced beings as a curiosity to confuse less developed life forms. Their ability to travel in time may not be apparent, simply a side effect of whatever they are. Nothing about these vessels is obvious, and it may have many more secrets buried deep inside.

- **Trap** — Time travel is very tempting, and not every time machine is designed to help its occupants. The Time Lords used 'Time Scoops' to collect aggressive species for their gladiatorial games in the ancient days. A time machine can collect samples, sacrifices, or playthings for an advanced species. The characters may be in trouble once they step inside, but if they can understand the trap, they may be able to take control of the machine.

Attributes

Your time machine's Attributes are the same as those of any character, and are used in place of your character's Attribute when making rolls to operate it — even if your character's Attributes are higher than the time machine's. The time travel device's Attributes are similar to your character's, though being a time machine and not a person there are a few small differences which are detailed below.

Just like your character, you assign values to the device's Attributes, making sure they add up to 18 (or you could assign them 4, 3, 3, 3, 3, 2 as you did with your character). No Attribute can be less than 1 or higher than 6.

- **Awareness** — Awareness details the time machine's ability to navigate and the power of its sensor array when analysing an environment with scientific experiment.

- **Coordination** — This Attribute is how responsive and manoeuvrable the time machine is, allowing it to avoid hazards or outrun a pursuer.

- **Ingenuity** — For a non-sentient device, this represents the collected knowledge and data within the computer (or what passes for one). It is also a measure of the experience an old time vessel might have. This Attribute is used in place of the appropriate Skill whenever a sentient time ship operates itself.

STORY POINTS

Time ships, especially sentient capsules like TARDISes, have their own reserve of Story Points that can be used to get them out of trouble, activate Distinctions, or do the extraordinary. Like a character, it starts with a maximum number of Story Points — usually 10 — though this can change if the Gamemaster decides to make the ship more or less powerful (like the Doctor's). Purchasing a Distinction reduces this maximum by 2, just like purchasing a Distinction for your character.

When you are creating a time ship, it starts with 'Vortex' as a Distinction to allow it to travel and navigate the Vortex itself — whether this is the simple jump of a Vortex Manipulator, or the prolonged travel of a TARDIS. Without this, the ship cannot travel through time! The cost of the Vortex Distinction has already been taken into account, reducing the starting maximum Story Points to 10. If you are building a time ship that has non-operational time travel capability, meaning the characters are searching for parts to repair its ability to travel the Vortex, it starts with 12 — but loses those 2 Story Points from its maximum when the Vortex Distinction is restored.

It is advisable not to purchase too many Distinctions and leave your ship without any Story Points. Story Points are used to activate some of the Distinctions' abilities, and you don't want to start with your ship effectively being out of fuel.

- **Presence** — This Attribute governs how stylish, cool, and comfortable the time machine is. This covers how impressive it looks, the quality of the onboard food and drink, and how smooth it flies across the Vortex. When trying to make an impression, it can represent how amazing or imposing the ship looks, or even how it can blend into the background. For sentient machines, it can also represent the personality of the ship. A sentient machine with a high Presence has a strong personality and is likely very talkative, whereas one with a low Presence might be more timid or shy.

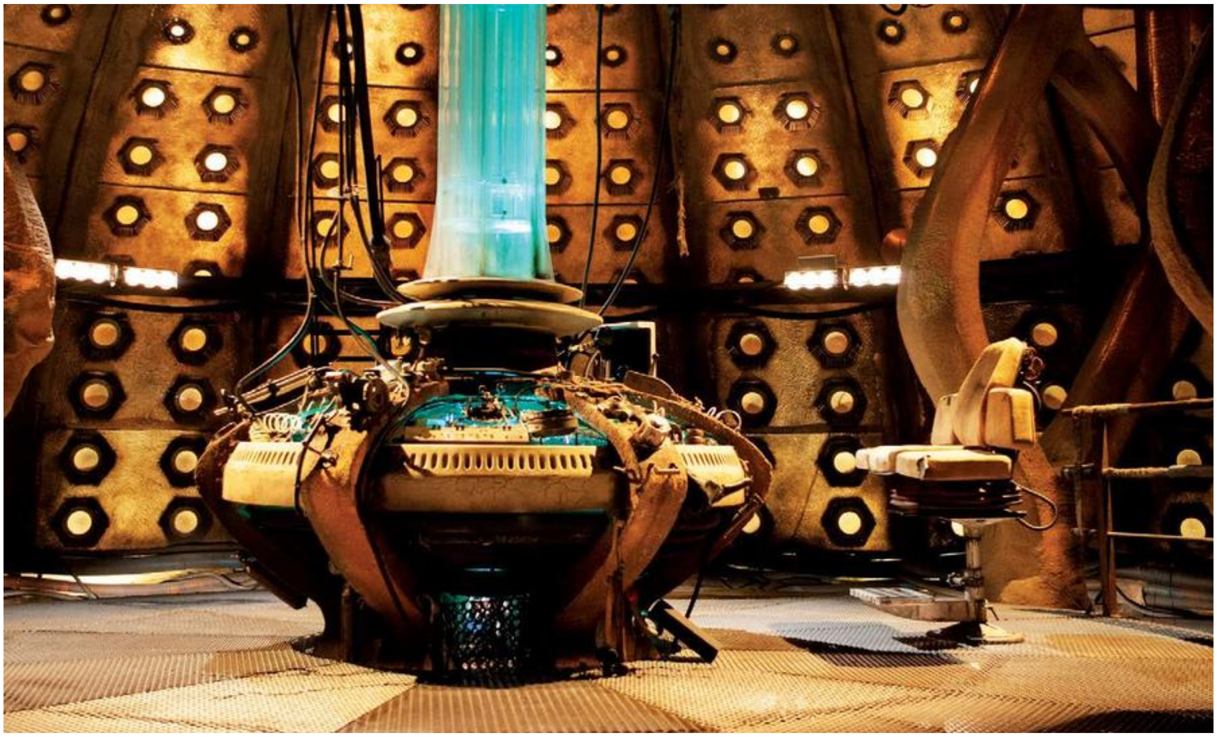
- **Resolve** — The Resolve Attribute governs how many knocks and scrapes the time ship can take before it starts breaking down. The Vortex is a hostile place, and a machine with a good Resolve can withstand it (and an attack) for longer with less chance of needing repairs.

- **Strength** — This is the raw power of the time machine's engines. When you are towing a planet or using a forcefield, Strength determines how long the ship can maintain it, or how well it can power through a threat. It also represents the power of any offensive systems the ship may have.

Distinctions

Having established the basic Attributes of your time vessel, you can add a few Distinctions to really make it unique. However, it is important to remember that there are plenty of ways you can customise your time machine without choosing Distinctions. Being bigger on the inside or having a swimming pool only adds flavour for the most part, as long as the Gamemaster agrees that it is not upsetting the game.

There is also plenty of potential for adventure with your crew seeking out new technology, resources, or materials to improve their vessel. Additionally, the Gamemaster may allow characters to use Story Points to temporarily grant their time ship a particular ability with some jiggery-pokery. They might rig up a forcefield from the power core to make it 'Invulnerable' for a dramatic final scene.



At the end of which, the additional devices or abilities overload or are spent, and the ship returns to its former state.

As with character Distinctions, the ship's Distinctions give it an ability that can come into play at any time necessary to help the story or the characters to progress through the adventure. However, each Distinction has a downside, just like a character, which can limit its abilities and sometimes give the ship (or even the characters) Story Points for remaining within its limitations.

Discuss with the other players and the Gamemaster what extra abilities you want the ship to have, and their limitations.

Just like a character, every Distinction you add to the ship reduces the ship's starting Story Point total by 2, and every Distinction needs a limitation or some form of downside to its use.

These Distinctions can be anything you can dream up, as long as the Gamemaster and the other players agree.

Finishing Touches

Having settled on the Attributes and abilities for your time ship, take a step back and look at your Concept again. Has it changed, and if so is everyone still happy with the changes? Is there anything else anyone wants to add?

The Gamemaster should take a moment to summarise everything you have decided about the time ship. What type of ship it is, its abilities, what it looks like inside and out. Then each player should tell the group what their character's favourite part or place in the time ship is. It might be a whole room, a function or even just a favourite reading spot or a button on the console. Remember, this isn't the player's favourite part but their character's favourite part. You might all take a second turn around the group if you all enjoy creating the small details about your time vessel.

Space-Time Navigation

Now you have a ship and a crew, where are you going to go? There are a lot of hazards and dangers out there you will need to avoid just to get to where you are going. In this section we take a look

EXAMPLE SHIP DISTINCTIONS

- **Cloaking Device** — While many time machines have some form of perception filter or chameleon device, this allows the ship to actually turn invisible. It remains physical, and can be touched or bumped into, but it cannot be seen at all. As a downside, the cloaking device itself is very disruptive to internal sensors and it makes it impossible for the ship to track, fire upon, or scan any target. Most combat ships with these cloaking devices have to 'de-cloak' before engaging a target.

- **Foresight** — The ship is connected to the Vortex in such a way that it has premonitive flashes of the future regarding the passengers or certain places. It can try to communicate these premonitions to the crew as holograms or telepathic messages, but due to the nature of time, the predictions can be unreliable: the future is always in motion.

- **Armed** — Many time travel devices or capsules are designed to simply travel the Vortex. Nothing else. However, during the various Time Wars, it became necessary to equip TARDISes and other time ships with weapons — often powerful and dangerous weapons that can do serious damage. Using these weapons should not be done lightly, and can have a heavy emotional toll on the crew. In addition to this, these weapons are highly sought after by pirates and other criminal organisations where they can fetch a tasty price. A powerful weapons array may bring your ship some unwanted attention when you need it least.

- **Invulnerable** — Your ship is incredibly hard to damage, usually due to the capsule being apart from the normal space-time continuum. Some damage will still get through, especially when the Gamemaster determines it's for dramatic narrative effect, but most of the time the ship can take a few shots without much to worry about. Anything less than ship weaponry is ignored, and even then, ship armaments are half as effective as normal. Halve the value of the weapon's damage on a Success before modifying it for a Barely or Brilliant result.

- **Sentient** — The ship has a living intelligence inside it that may be able to communicate with the crew. It can operate its own systems (using Ingenuity in place of any Skill). Its personality can be erratic and unpredictable, or it could refuse to do something if it thinks the crew's instructions are a bad idea.

at the nature of time travel and the dangers that unprepared time travellers might run into. We also take a look at a few tricks and manoeuvres a skilled pilot can perform with their ship.

The Vortex

To travel in time is to travel the temporal Vortex. The Vortex is a very dangerous place full of ghosts of the lost, traps left by ancient species, strange creatures, and even physical hazards. It is not a friendly place at all, and most lifeforms that travel it unprotected will suffer deadly injuries even if they never run into any hazards at all. The Vortex was not built for living creatures, and the few that travel it unprotected must do so swiftly or have their very existence torn from them by the winds of time.

Even the shortest time jump with the most basic technology sends the traveller into this maelstrom of temporal energy, but thankfully only for a few moments. Some early forms of time travel traverse the Vortex so briefly the traveller is unaware they even enter it. This leads to many suffering a gradual debilitation, and eventually death, by entering the Vortex unprotected.

More advanced time machines usually carry enough protection for their crews to remain in the Vortex for longer, allowing for a more accurate course and greater temporal distance. But even a well-protected time ship must take care; only a machine advanced as a TARDIS can spend indefinite time within the Vortex, and even they are not entirely safe.

The basic art of time travel is for the subject or capsule to enter the Vortex, ride the temporal winds to their destination, and then leave the Vortex to find themselves in another time. While this sounds easy, it is exceptionally difficult to even enter the Vortex (although relatively easy to leave it). This is mainly due to the fact that the Vortex is a constant storm of rage and power. It is a place where the laws of the universe are denied and is constantly being destroyed and remade by the Universe's most primal forces.

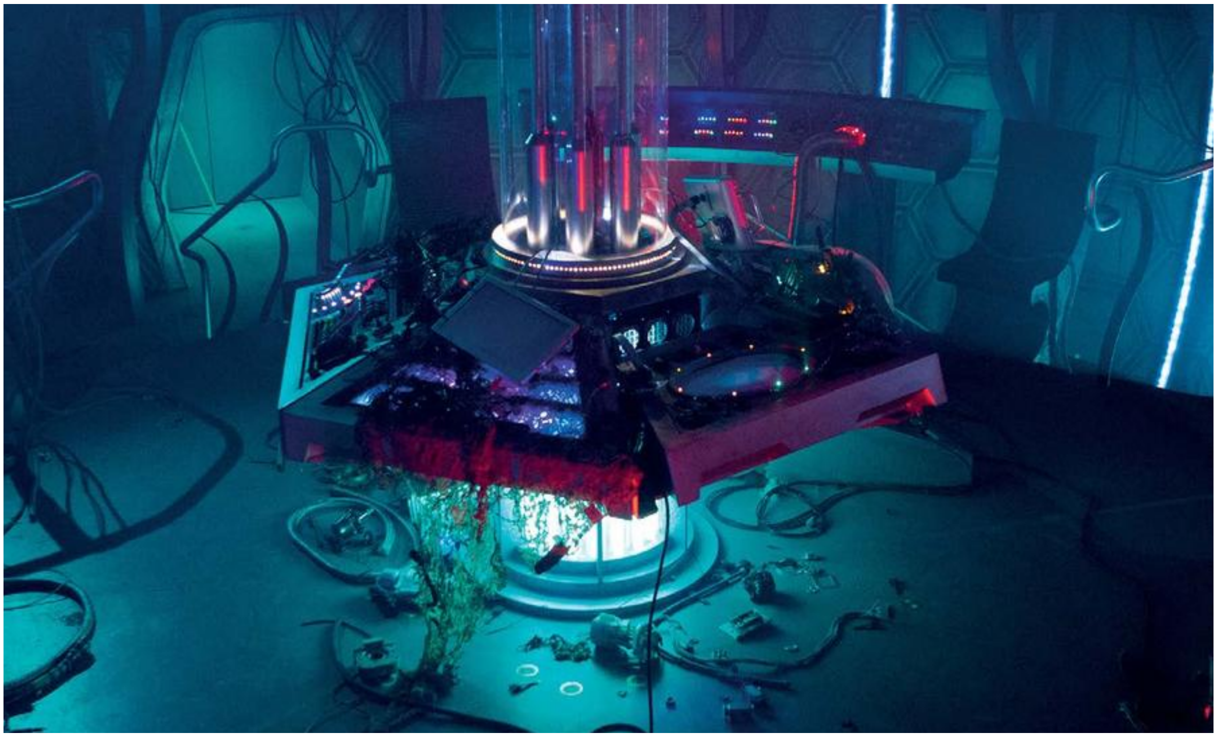
Once you are inside the Vortex, navigation is equally difficult. There are no signs or paths to follow to your destination, just a rolling storm of raw time trying to tear anything inside it apart. However, the 'winds' that make up the storm are actually the timelines of countless worlds colliding and mixing together. With the right calculations, you can trace these timelines and plot a course to follow them. It may be a bumpy ride, but a skilled time traveller with an advanced machine can make it look easy.

TARDIS Damage

Just like people, a time ship can suffer damage and even be destroyed. Many hazards, as well as the strain of travelling the Vortex, can do serious damage, even to a TARDIS. Like characters, when a time ship is damaged it loses points from its Attributes. As these are used to operate the craft, this damage makes the ship less responsive and may even cause it to be stuck in the Vortex.

SYSTEM DAMAGE

Die Roll	System Damage and Effects of 0 in an Attribute
1	**Awareness** — The ship is effectively blind, unable to navigate. It may be possible to complete its current course with a +5 Difficulty, but the crew cannot plot new ones. The sensor system no longer functions.
2	**Coordination** — The ship cannot move — it has the power to do so and it might know where to go, but it cannot connect the right systems to allow it to travel.
3	**Ingenuity** — If sentient, the ship's soul may either be damaged or even destroyed. Its main computer system has also been badly damaged and all its files and knowledge are now inaccessible or possibly lost.
4	**Presence** — The ship is a mess. It may still be able to get you where you are going but it looks a wreck and it will be a very uncomfortable journey.
5	**Resolve** — With no more Resolve, the ship may well have been destroyed. The frame that holds it together has suffered catastrophic damage and cannot withstand any more stress. Just activating it may cause it to explode.
6	**Strength** — With no power, the ship has little ability to drive itself forward. It can travel (albeit slowly) but it has no ability to push past hazards or fight its way through the storms of the Vortex. Systems like tractor beams and forcefields are almost non-existent.



These Attribute losses cause their own problems, but things get worse if any Attribute reaches 0. When dealing damage to the time ship, the Attribute targeted may be obvious, generally determined by the system that took the damage. For example, an attack on a ship's sensors would damage its Awareness, whereas an attack on its weapon systems targets Strength. A hacking attack on the computer core reduces Ingenuity. But the general buffeting and shaking of the Vortex and its hazards might affect any system. The Gamemaster can roll a die to see which system is affected with each attack if it isn't obvious or just a general attack on the ship.

Repairs

If the ship is damaged, it will need to be repaired (unless it can do so itself). There are two main types of repair: long-term and short-term.

Long-term repairs are an attempt to properly fix a system. They require time, a safe and secure location, patience and spare parts, but restore lost Attribute points, eventually making the ship as good as new.

Each day, when making long-term repairs, the mechanic can make a roll using whichever Attribute they are trying to fix (using the character's score, not the ship's) and Technology.

For example, if the Doctor is trying to repair her TARDIS's computer system (Ingenuity), she would make an Ingenuity + Technology roll (using her Ingenuity). The Difficulty is 12, and the mechanic restores 1/3/5 Attribute points to the system in question. If that hasn't fixed the ship, they can make another roll the following day until they repair the ship or it is able to travel again.

Short-term repairs are not really repairs at all, and more a technological first aid. They are a way to jury rig other systems just to get the ship moving again, and are generally only used when an Attribute reaches 0. They are less repairs and more 'bypassing the problem'. However, they are quick and require few (if any) spare parts. The mechanic makes the same roll they might make for a long-term repair (Attribute under repair + Technology) at a difficulty of 15. If they fail the roll, another random Attribute suffers a point of damage, but they can make the roll again.

If the roll is a success, you roll a die and that becomes the current level of the Attribute under repair (no matter what its original level). It can then be used for a single roll, after which the system explodes from the strain, does damage equal to that Attribute to the mechanic or pilot, and that Attribute drops to 0 again.

For example, the Doctor might try a short-term repair to the TARDIS's Coordination to allow her to land safely. She succeeds and rolls a die, getting a 4. The TARDIS's Coordination is now 4 for the next roll (trying to land). But pass or fail, the system explodes after the roll, doing 4 points of damage to the Doctor. Making short-term repairs is a good way to get out of trouble, but often means more long-term repairs.

RANDOM JOURNEYS

If you are a little stuck for a starting point to describe a recent journey, just roll a die on this table to start the ball rolling.

Die Roll	Journey Events
1	**Bumpy Ride** — You got thrown about all over the place.
2	**Ghosts** — Something spooky happened, maybe something got into your TARDIS.
3	**Attack** — A hostile force tried to gain entry to your ship and take control.
4	**Breakdown** — there was an accident or mechanical failure, and you found yourselves stuck somewhere.
5	**Too Quiet** — the journey was really long and dull and you got on each other's nerves.
6	**Treasure** — You found something on a planet, deserted ship, or even in the Vortex, but you don't really know what it is.

Travelling Through Time

For many adventures, the journey isn't the important part. The group simply arrives at the starting point of the adventure. However, there is a lot of fun and adventure to be had simply trying to get to that starting point in a time machine, and a few escapades to be had the way. You never know quite what you will run into in the Vortex.

If the Gamemaster is keen to get the adventure started right from the get go, you can still have a little fun learning what it took to get the TARDIS there. As the group arrives, the Gamemaster asks each player to take a turn describing one feature of their journey. The character might step out of the time ship discussing what happened and building up the actual story together. 'I'm still laughing at the face you made when that slug climbed up your leg!' 'Of course I made a face, it was a foot long and purple.' 'Oh heck, I ate that purple trifle the tribesmen gave us, you don't think it was made of slug, do you?' Now we know the group just came from a primitive planet with friendly natives and giant purple slugs that they possibly put in a trifle. All in a day's journey in the TARDIS.

While it is fun to create little narratives, there is a lot of adventure to be had in facing the dangers and excitement of time travel. With a TARDIS you can go anywhere and anywhen, and it would be remiss of us to suggest you always start each adventure with a simple 'and you arrive'. In this section we offer some suggestions to add some flavour to your Vortex travel, putting more control in the players' hands. They choose where to go and what to do, and if the Gamemaster tells them that's okay, they should be able to do it. The adventure might simply start at whatever destination they arrive, or be waiting for them somewhere else later on. It may even be only a few failed rolls away in the Vortex. The Gamemaster can be devious, manipulating Difficulty ratings to guide the players where they want to go, but should never force the issue. The group may be happy to go to a destination the Gamemaster has suggested ('You just picked up a distress call from Ochre Prime'), but just getting there can be part of the experience.

Plotting a Course

If you are going to travel in time, the first thing you need to do is plot some form of course. The further you go, the harder it is to predict the eddies and currents of the Vortex, so the more difficult the roll. Plotting a basic course in time requires an Ingenuity + Knowledge roll (using the ship's Ingenuity), Difficulty 12. The Difficulty is increased to 15 when travelling in space as well as time, and 17 or higher for travelling an especially long distance (centuries or millennia). Luckily, failing the roll doesn't mean you have no course, just a flawed one. You can still take off — after all, you think you have the right calculations. The result of this roll determines how many course adjustments you need to make during the journey to arrive safely. Don't worry too much, the Doctor does this all the time.

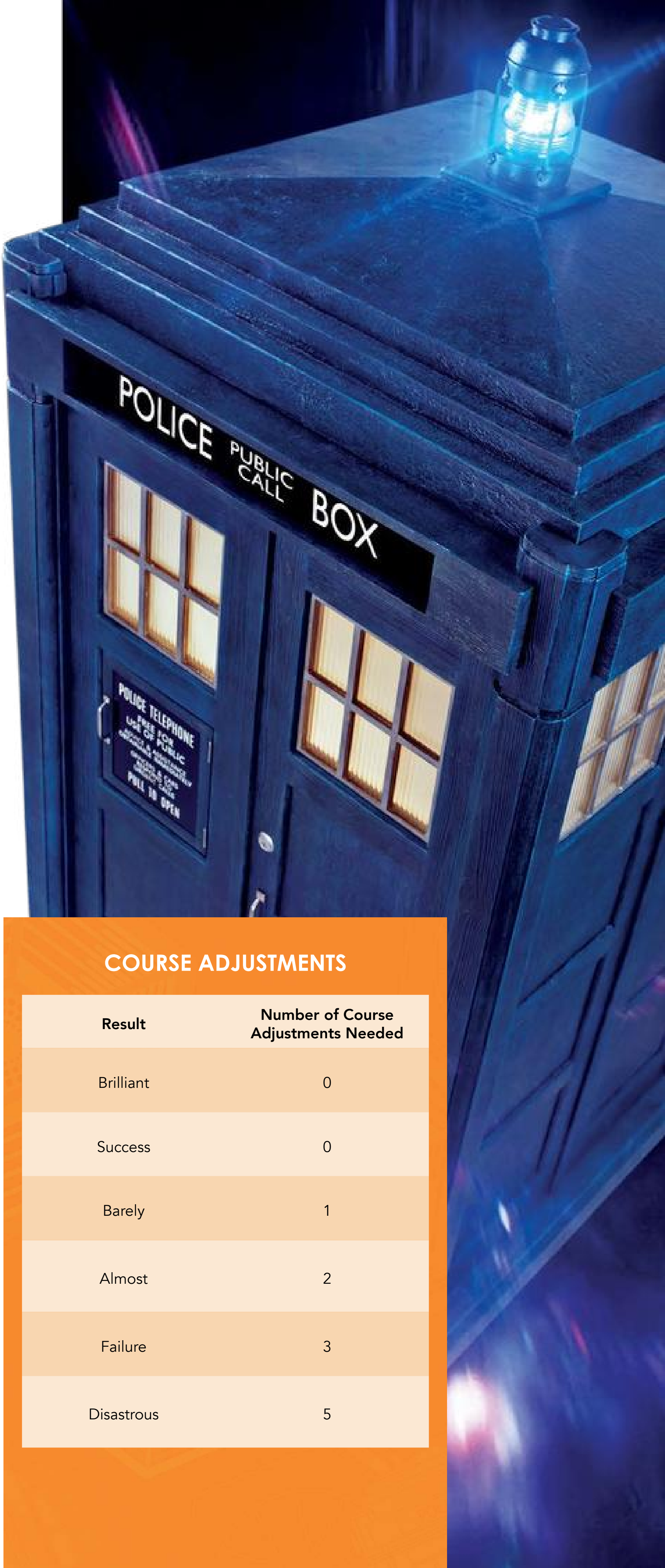
Entering the Vortex

Once you have a course, you need to punch a way into the Vortex. In much the same way as a rocket leaving Earth (but backwards), you need to fight the forces that keep you where you are. The very nature of reality fights against time travel, so it takes a lot of effort. You need to make a Strength (using the ship's Attribute) + Transport roll at Difficulty 12 to enter the Vortex. Unless you make a Disastrous failure, your ship enters the Vortex (that's what it is designed to do after all), but the strain damages it. A Failure does 2 points of Damage, and an Almost does 1 point. Roll on the table on page 146 to determine which Attribute is damaged.

Navigating the Vortex

The Vortex is constantly in flux, meaning you may need to make course corrections on the fly or be blown off course by the winds of time. This is where having a sentient ship is especially useful as it can make many of these corrections on its own. Computers can help, but time travel is a craft, even an art form, not just a series of equations (although there are a lot of equations). Only a living mind can really get a feel for the currents and eddies of the great temporal storm.

The better the result from plotting the course (see above), the fewer times you need to adjust and correct the course as you go.



COURSE ADJUSTMENTS

Result	Number of Course Adjustments Needed
Brilliant	0
Success	0
Barely	1
Almost	2
Failure	3
Disastrous	5

VORTEX HAZARDS

Die Roll	Hazard Result
1	**Violent Storm** — The Vortex's time winds buffet the ship and swirl angrily around the vessel. The ship is violently pushed off course. Add two more course adjustments to successfully arrive at your destination.
2	**Collision** — Your ship collides with another object. It could be another TARDIS, an automated life pod, a Dalek attack ship, or an inanimate object thrown into the Vortex by some strange accident.Your ship suffers 2 points of damage and gets tangled in the other ship's temporal wake. The vessels may even merge if things are really bad. The crews need to find a way to seperate the ships or objects to carry on, or the more powerful ship will have to force the smaller one to come with it (Coordination + Technology to seperate, Strength + Transport to pull the other using the ship's Attributes).
3	**Incorporeal Entity** — Something strange has come aboard the ship. While it was incorporeal in the Vortex, it is dangerously physical on the ship. The Gamemaster can pick up any monster they like (with a few twists) and send it to attack the characters.
4	**Future Shadow** — One of the characters sees a gruesome shadow of a dark future that might befall them. They lose a point of Resolve from the shock and are visibly shaken by the experience. This could be a clue to an event to come in the adventure ahead, or in many years time. They may wish to talk to the others about it, or keep this ominous vision a secret.
5	**Time Eddy** — The ship is 'becalmed' and trapped in the Vortex. The journey cannot continue unless you effectively break back into the timestream in the same way as entering the Vortex.
6	**Time Lightning** — The ship is struck several times by lightning from the time storms of the Vortex. This energy is powerful and temporarily (until the end of the journey) increases the Strength and Coordination of the ship by 1 point each. However, the strain is exceptionally dangerous and all the crew suffers a point of damage each time a course correction or adjustment is failed, as it causes systems to explode and overheat across the ship.

Distance is irrelevant — the unpredictability of the Vortex storm makes every journey unique. Each time a course adjustment is required, the operator must make a Difficulty 12 Awareness (using the ship's Attribute) + Transport roll to notice they are going off course. Success allows you to make the adjustment, but failure means you notice it too late and need to correct your course. Course corrections use the ship's Coordination + Transport (Difficulty 15), and success brings the ship back on course. Failure means the ship suffers 1 point of damage from the stress unless the player opts to encounter a hazard instead (see below).

Once the characters (or a sentient ship) make the previously determined amount of course adjustments, the time ship reaches the right point in the Vortex to rematerialise into the normal space-time continuum. The pilot should make a Strength (ship) + Transport roll at Difficulty 9, as it is easier to leave the Vortex and there is much less strain on the ship. On a Disastrous result, the ship remains stuck in the Vortex, whereas a Failure or Barely means the ship has rematerialised but suffers a point of damage. Roll on the table on page 146 to determine which Attribute is damaged.

Hazards

The Vortex is littered with the most terrifying, surreal, and deadly dangers. We have provided a short list of things to choose from, or roll a die to decide (see table above).

Temporal Orbit

Despite the dangers of the Vortex, in the right ship it can be a reasonably secure place to hide from your enemies. After all, they need a time machine to follow you, and unless it is very advanced, they won't be able to stay for very long to look for you. Entering a temporal orbit allows you to remain securely in the Vortex, without too much danger of running into a hazard. Effectively, you find a solid timeline path and follow its wake through the Vortex, flowing with the natural rhythms of the storm, rather than fighting them to get to a destination.

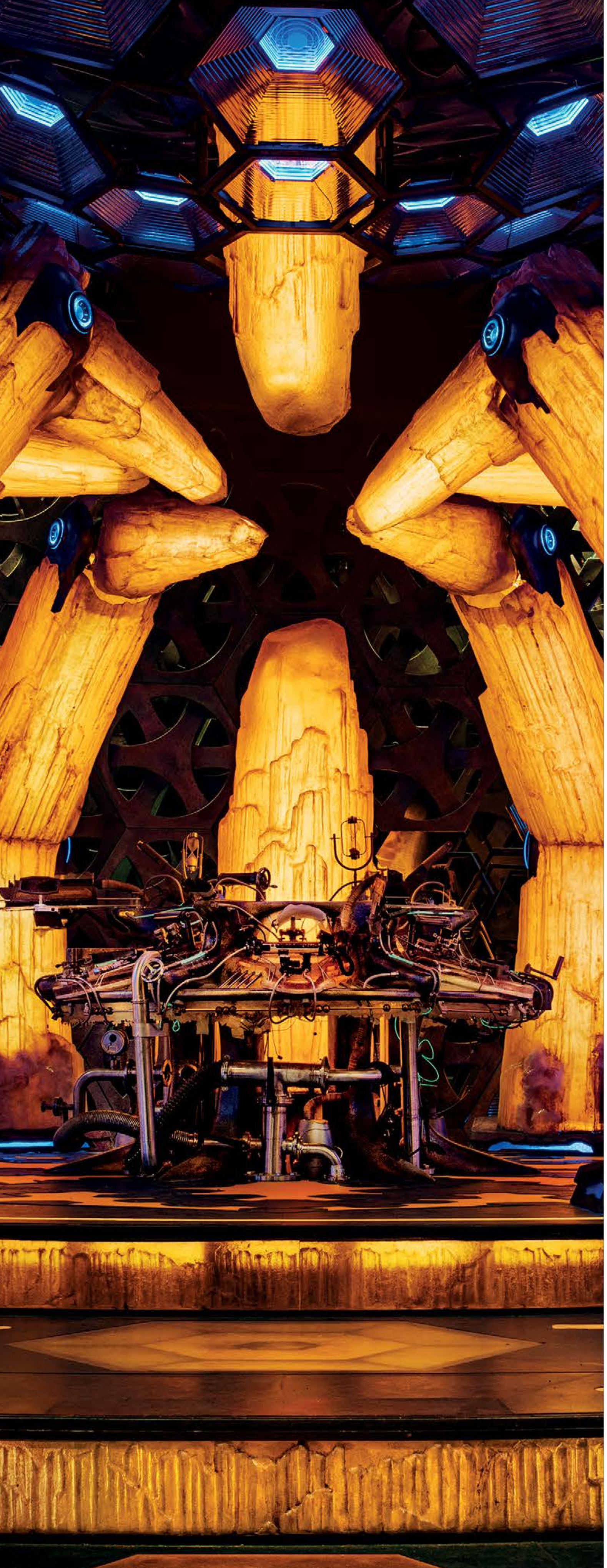
When in a temporal orbit, a time vessel need not roll for course corrections or hazards. Although the crew must plot a new course when they want to leave. In temporal orbit the ship is basically 'parked' in the Vortex, but there is more to it than that as the ship is flowing with the natural pattern of the universe. It offers a certain state of grace and balance similar to the zero room. It is a good way to recuperate for those who need it. However, achieving a temporal orbit is quite difficult and requires an Ingenuity (ship) + Transport roll at Difficulty 20. If the pilot fails, they can try again, but if the second roll fails, the ship encounters a hazard.

Once in a temporal orbit, healing rates are doubled for the crew (2 levels of Attribute recovered per day of rest, or 2/**4**/6 on a successful Medicine roll), and as long as you have the parts, you can make repairs. Violence is also harder to commit and all Conflict rolls are at a Disadvantage. The Gamemaster may also allow the crew to scan the timeline they are following (using the ship's sensors) and learn about the eras and culture of where they are orbiting.

Interacting with Other Travellers

For the most part, other time travellers are either unaware of anyone else in the Vortex, or not interested in stopping for a chat. It is very similar to two aeroplanes in a storm. Even if they can see each other, stopping or getting close might prove disastrous. There are ways to track other ships into the Vortex (see **Wake Shadowing**, page 156) but just trying to detect if there is anyone nearby who may be in danger or be a threat, requires an Awareness (ship) + Technology roll (Difficulty 12). Communicating with another vessel is possible as long as they are equipped with advanced enough systems. If not, more primitive forms of communication can be established with an Ingenuity (ship) + Technology roll and some jiggery-pokery.

POLICE PUBLIC CALL BOX



Trying to dock two time ships is nightmarishly difficult (unless one of them can materialise inside the other). Such a docking manoeuvre requires both pilots to succeed at a Coordination (ship) + Transport roll at Difficulty 21. If either fails, the ships crash together and suffer enough damage to kick them both out of the Vortex (if they are lucky). However, if both ships can match the same temporal orbit first (see above), they can dock together reasonably simply (Difficulty 9) as they are in tune with the Vortex and stable relative to each other.

Unprotected Time Travel

If you are using a Vortex Manipulator or similar device, you are entering the Vortex without protection. This means that any damage that would be applied to your time machine is instead applied to you. However, Vortex Manipulators are worn Gadgets, making you effectively the 'ship', relying on the wearer's Attributes for any emergency manoeuvres or course adjustments. This is only the case for a Vortex Manipulator (or similar) — if you have a time vessel, you must still use its Attributes, even if using yours might be beneficial.

Manoeuvres

While being able to travel in time is pretty amazing, it's not all you can do with a ship like the TARDIS. The nature of such craft makes them capable of some strange tricks and manoeuvres, that often defy what we understand as the laws of physics. A clever operator and crew can do all manner of manoeuvres with the right amount of cunning, daring, and lack of concern for the appropriate safety features. The following options should give you a few ideas.

Managing Time Loops

A time loop creates a 'bubble' in space-time where those inside it continue to repeat the same actions over and over. Time itself reaches a certain point and resets back to the start of the loop again. No one gets old, nothing broken is ever lost, but no one inside the loop knows they are in one. They simply continue to repeat the same actions. Outside the bubble, time carries on as usual, so if the loop is broken, the occupants often suddenly find they have a lot of catching up to do.

While usually a time loop is something forced on unwilling targets, it is a great way to stop an evil general actually firing his missiles (resetting before he presses the button each time) or to keep an enemy on ice, repeating mundane actions again and again and not hurting anyone. But some people use time loops as a way to 'hold back time'. In the loop you are immortal, and if you can just somehow stay aware, maybe you can live forever. They are also painfully easy to create when you make a mistake in time travel and many temporal pioneers have been left trapped by their own creation.

Creating a time loop requires a lot of energy and a way to focus it to create a localised temporal field. The bigger the 'bubble' (its area of effect) the more power is required, the same goes for the further away you are. With the right equipment, creating a time loop requires an Ingenuity + Technology or Science roll at Difficulty 18, adding +2 to +6 to the Difficulty depending upon the amount of people within the loop, and another +2 to +6 depending upon how close you are, from a few metres away to a different planet.

It is possible to create time loops over whole planets, but those sorts of time loops are Difficulty 30 and take an inordinate amount of energy.

Escaping a time loop is highly problematic, mainly as you are rarely aware you are in one. Only those with an innate understanding of time will notice something is wrong, but it may take a few goes around to really understand what is happening.

These feelings usually manifest in a sense of déjà vu. Even if you know what is going on, you still keep resetting, although you can change your actions. Breaking the loop from the inside requires you to have access to technology capable of 'popping the bubble'. This is reasonably simple (Ingenuity + Technology roll at Difficulty 15), but you only have the length of the loop to make the attempt as anything you have built will be undone each time it resets. Anyone outside the loop just needs to turn off whatever is maintaining it. A clever traveller may be able to create a device to let them enter the loop and move around in it unaffected, but if they get it wrong they soon become trapped.

Given the amount of energy the loop requires, they often gradually fade unless actively maintained. This may lead to the occupants stretching the loop further before the reset, or gradually becoming more aware of repeating their actions.

Temporal Breaches

While it is tough to break into the time Vortex, that doesn't mean the fabric of space-time cannot be damaged. Unsafe use of temporal technology, lack of consideration, direct vandalism, and really bad luck can all tear holes in the temporal fabric of the universe. These are bad — really bad. Holes in time can create all manner of strange and dangerous effects. People, objects, and creatures can find themselves falling through a breach in reality, hurtling them to unfamiliar times and places, or even worse.

They don't follow a linear timeline. So you might see a crack in time open and seal it. But what about all the other ages it isn't sealed in? Just because it began and ended in one time zone, it doesn't mean it isn't open in a hundred others. Closing a major breach can often take a very long time, as you need to follow the crack through all of time to fully shut it down. All the while, it may even be growing into other time zones.

If you have the right technology, it's quite simple to close a breach, usually with an Ingenuity + Technology roll (Difficulty 8–20 depending on size). But tracking a breach across time to make sure you have all the fissures accounted for is much harder, requiring an Ingenuity + Science roll at Difficulty 20 just to find the next one. Only the Gamemaster really knows how many there are. For this reason, sometimes the only way to truly close them is to find where it started and change the course of time to stop it from happening.

Starting a breach is quite simple: with enough power and a temporal vessel, you just need to tell the Gamemaster how big a breach you want to make. But once started, you have no control, and such an act might lead to the destruction of the universe if it escalates. Expect a lot of very angry and very powerful people coming to find you and punish you for it. If you are very, very lucky, the Doctor will be the one that finds you first.

Time Ram

Even an unarmed time ship can be very dangerous. If you are desperate to stop a fellow time traveller in the Vortex, you can attempt a time ram. As you might expect, this is an attempt to ram into another ship. However, a time ram isn't just a case of driving at the other vessel very fast. It is a calculated course that effectively makes it part of the future that the two ships will collide.

When programmed properly, it is impossible to escape a time ram, as their collision isn't an act of skillful piloting but a future they are moving towards. Given the nature of time ships, and how everything in the Vortex does not completely exist, a collision often leads to both ships merging in some way, or more likely obliterating each other. To attempt a time ram, the pilot makes a Coordination (ship) + Transport roll, and must beat the result of the target ship's Ingenuity (ship) + Transport (or Difficulty 12 if taken by surprise).

Spatial Overlap

When the TARDIS materialises, if there is anything in the landing space, it adjusts course and lands a little to the side. It's an automatic safety feature to prevent damage to both the ship and the environment. However, as a TARDIS is dimensionally transcendental, if these safety features are disengaged, it can materialise over something and 'swallow' it inside. So, if you would like to take a good look at an old fashioned police box, you can use spatial overlap to land where it is and the box will appear inside your TARDIS (usually in the control room, but anywhere you like). If your chameleon circuit works, your TARDIS can then take on the appearance of the police box and no one will know. This manoeuvre can be used to rescue or capture someone as well, materialising around them, so they find themselves inside your TARDIS, or its jail cell.

When you perform a spatial overlap, you capture everything in the area your TARDIS lands on. So, if you materialise in a sitting room hoping to claim a sugar bowl, you also get the table the bowl is on, the sofa, and the comfy chair that Uncle Alfred is sitting in, complete with a very surprised Uncle Alfred.

Attempting spatial overlap on an object is quite simple, requiring a Coordination (ship) + Transport roll at Difficulty 12, or Difficulty 21 if the target is moving. Failure just means you land next to it, having failed to override the safety features.

One word of warning though: don't attempt to spatially overlap another TARDIS. The dimensional nature of both ships will cause a spatial loop, where the inside and outside of both become the same.

Every attempt to try and leave the ship, you come out on the inside, and unless you can separate the ships, there may be no end to the loop. With the ships layered together, it is extremely difficult to just take off and undo it.

Wake Shadowing

Tracking other vessels through the Vortex can be very difficult, like looking for another plane in a hurricane. However, that same storm makes it a lot easier to follow a vessel clandestinely if you can find it. When trying to find another ship, it doesn't matter how far ahead it is. Space and time are both important and meaningless in the Vortex — you are either there or not. Distance is relative in a completely different way, so if a ship is in the Vortex, you have a chance to find it, wherever it is. If you are looking out for another vessel to avoid any collisions, an Awareness (ship) + Transport roll at Difficulty 12 keeps you out of everyone else's way. But if you are looking for a specific vessel, the Difficulty is at least 20, less if you have some sort of tracker or way to scan for a unique signature. Even a vessel with a tracker is hard to find as the Vortex messes with almost any signal.

Once you have found the target vessel, you can attempt to follow it by what is called 'wake shadowing'. Effectively, you try to achieve a form of temporal orbit around the vessel you follow. You enter its temporal wake where the storm is quieter, and allow it to lead your vehicle through the Vortex. Each ship passing through the Vortex burrows a sort of tunnel through the storm, and it takes a while for the winds of time to reassert themselves, so this wake becomes the 'path of least resistance' for any vessel caught in it.

To successfully wake shadow, the pilot needs to make an Ingenuity (ship) + Transport roll with a Difficulty from 10–20. The more powerful the ship being followed, the easier the Difficulty as the more wake it creates in the Vortex. The only exception to this is a TARDIS, which behaves as the smallest of

ships despite being among the most powerful. Its natural empathy with the Vortex allows it to barely leave a wake at all.

Wake shadowing can also be used to tow a vessel (even if it isn't a time ship) through the Vortex. It might even allow you to exit the Vortex if the time ship you are trailing opens a portal of some form rather than materialises like a TARDIS. A ship might detect they have a tail if they can beat the result of the following pilot's Coordination (ship) + Transport roll with their Awareness (ship) + Transport.

Shaking the tail can be difficult, but the easy option is to cut the engines and allow the wake to disperse. This sends the following ship falling through the Vortex, while the lead ship can just back up and carry on (although they will have to roll for course correction). They can also just open fire on the vessel if it really upsets them. So, if you do try and get a tow out of the Vortex using a Dalek Attack Saucer, you'd better keep a low profile.

Paradoxes

There is more to time travel than just flying around in the Vortex. You can do a lot of damage by playing in time, even without realising it. Time travel is fun, but also a great responsibility, and many see it as a way to conquer and gain power. Thankfully, people like the Doctor are here to deal with those villains.

Changing Time

Thankfully, changing time is rather difficult to do. Meeting your grandma won't change your history. She'll just have a memory of having met a nice girl who looked like you when she was younger. She might even remember how you helped her defeat an angry Sontaran. While that will certainly stick in her memory, it probably won't make her change career or decide not to have children. So you're okay — time remains much the same, even if you teach her how to bake the amazing cookies she taught you how to bake when you were young. It may make you wonder who actually taught who how to bake the cookies, but time likes to sweep that sort of thing under the rug and pretend it doesn't happen. This is often referred to as the 'Bootstrap Paradox', though it is more of a causality loop and usually doesn't cause any damage to time itself.

However, some things can cause big problems. Go on a picnic date with Queen Elizabeth the First — that's fine. But talk her into locking up Sir Francis Drake before the Spanish Armada attack and you change history. Luckily, history often fills in the gaps. If Francis Drake can't be there to lead the English to victory, someone else steps up and things work out the same way. Still if someone is making a point of changing time and decides to get clever, they can do a lot of damage. The more dangerous temporal criminals look for the small turning points to affect the greatest change. Stop Rosa Parks making her protest on the bus and the civil rights movement would be drastically set back. For a time traveller, the hardest thing to do is allow great people to make the sacrifices needed to benefit humanity. If you tell Marie Curie radium is dangerous, she might not go on to develop the science that led to the basis of atomic theory (to say nothing of inspiring more women to become scientists).

The Blinovitch Limitation Effect

The tendency of time to try and rework the damage time travellers do is known as the Blinovitch Limitation Effect. It postulates that time is similar to rubber in many ways: pliable and malleable for the most part, but when damaged becomes hard and brittle. In general, time can bounce back like rubberwhen it is messed with. But damage it too much and it becomes hard and resistant. In this way, going back to change your mistakes gets harder and harder the more you do it, the more you 'harden' the fabric of time. So, be careful; mess things up and you have fewer and fewer chances to undo your mistakes.

Temporal Paradoxes

These are bad — very bad. Universe destroying bad. Luckily, it is quite hard to do unless you make an equally bad mistake. Ordinary time changes are thankfully not paradoxes. If time can adjust to compensate for your meddling, things carry on with a few changes and everything is fine. But some alterations create a situation that cannot, but must happen.

The classic example is 'the grandfather paradox'. Let's say you go back in time to visit your grandfather before he meets your grandmother.

Unfortunately, you leave a roller skate at the top of the stairs, which he trips on, causing him to be killed in the resulting fall. Here is the paradox. If he died before you were born, you couldn't have come back in time and left the roller skate, so he must be alive. But if he is alive, you were born and so left the roller skate and so he must be dead. These two facts must be true, but cannot both be true. The space-time continuum reacts by screwing up the fabric of the entire universe and trying to start again. Fissures and fractures open across time until everything is gone. Monsters from outside time break into reality and consume anything in their path. Time periods crash together and the past and present become an unending 'now'.

As we said, really bad.

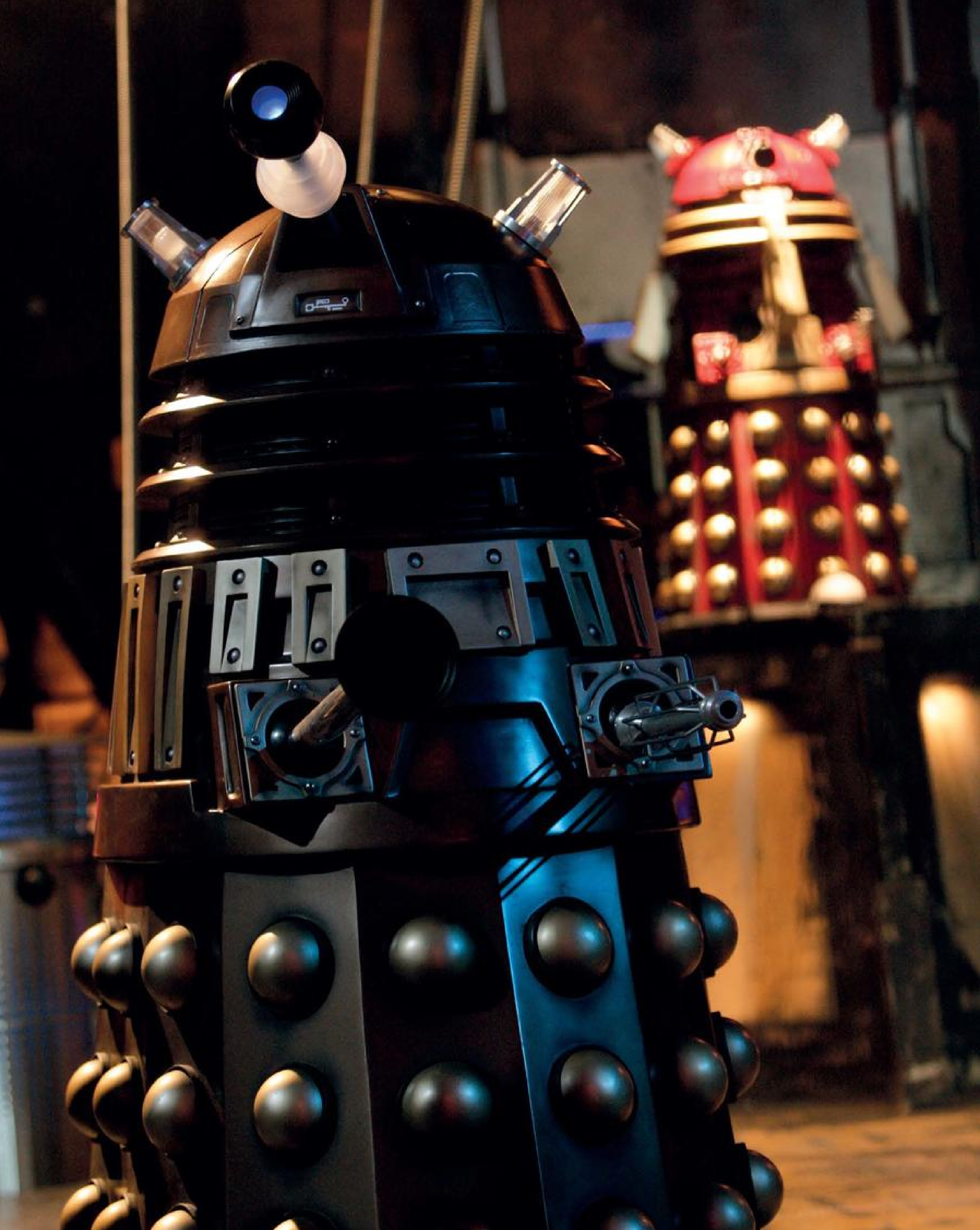
Sometimes a paradox can be undone by going back in time to stop it happening, but in some cases, recognising the root cause can be difficult. If you don't know it was you leaving the roller skate that caused the problem, how can you fix it?

Some time vessels are powerful enough to hold time together and maintain a paradox, but conversion takes a lot of work and is agonising for the sentient machine. Often the universe tries to heal itself by taking the paradox out of the space-time continuum, creating a time spur. The universe effectively isolates the event, freezing it out of space and time, and lets it resolve itself before integrating it back into the fabric of time. Whatever occurs in this bubble leaves the rest of time safe. The only way out of a time spur, if you're unfortunate enough to be trapped within its effect, is to resolve the paradox. And this must be done quickly, before the Reapers arrive to feed off of the trapped individuals' potential timelines.

Time Wars

Paradox takes a back seat to the most terrible of wars ever conceived, a Time War. These conflicts take place across time, where combatants try to erase each other's existence, often leading to a multitude of paradoxes and changes. Whole civilisations can be wiped out in the blink of an eye. Once a Time War has begun, there is no stopping it. It stretches to the end of time, it always has been and always will be. Only the absolute destruction of one side can truly end such a war, and one might destroy the whole universe to end it.

As we said, time travel can be dangerous. To own a time ship is to own the most dangerous weapon ever created. It can destroy the universe. So, be careful with it, and be kind. Everyone, across all of space and time, is depending on you.



CHAPTER FIVE

HOLD TIGHT AND PRETEND IT'S A PLAN

'Don't be scared. All of this is new to you, and new can be scary. Now we all want answers. Stick with me — you might get some.'

The Gamemaster (or Gamemissy)

The TARDIS is spiraling out of control, plummeting towards Earth. The Doctor frantically sprints from the console to a roundel and back to the console. He locks eyes with Romana, who is ever calm and composed. The Time Lady's fingers danced over the console to maintain their currently controlled crash unless he can solve the problem.

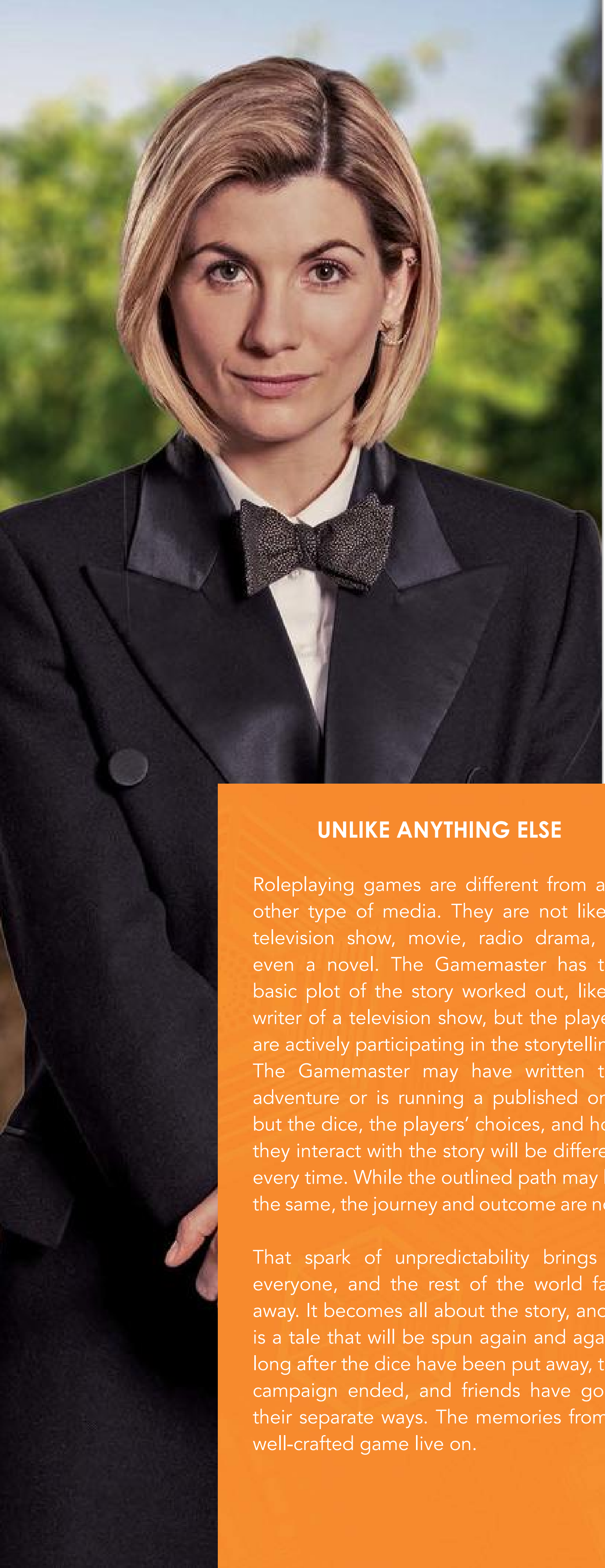
The Doctor hooks Ace's arm with his umbrella and nods to the left. She spies the Citadel Guards with stazers in hand, moving towards them. She smiles back at him, silently counting down, as Nitro-Nine explodes a few seconds before the count ends, destroying a disused tunnel and distracting the guards. Time Lord and companion race back towards the TARDIS with stolen Academy secrets in hand.

Ryan sprints over to the Doctor, Yaz, and Graham as the trio watch a sentient gelatinous mass crush everything in its wake. The three companions look to her; the Doctor makes a quick, rousing, reassuring speech to her friends before stepping in front of them with the Sonic at her side, but she is determined to parlay first. Every sentient deserves a chance to speak. A chance to choose its own fate.

These brief snippets are parts of scenes, each telling a **Doctor Who** story. If you are reading this, you are likely the Gamemaster, or Gamemissy. You may feel a little worried or think you can't do this, but you can. The Doctor knows you can. Grab a cup of tea and a custard cream, and let's allay your fears. You have questions, and answering questions is never a waste of time.

What is a Gamemaster?

The Gamemaster is both storyteller and referee. Gamemasters create and maintain the gaming environment by establishing the mood, setting the scene, making sure everyone has fun, and creating a safe space.



UNLIKE ANYTHING ELSE

Roleplaying games are different from any other type of media. They are not like a television show, movie, radio drama, or even a novel. The Gamemaster has the basic plot of the story worked out, like a writer of a television show, but the players are actively participating in the storytelling. The Gamemaster may have written the adventure or is running a published one, but the dice, the players' choices, and how they interact with the story will be different every time. While the outlined path may be the same, the journey and outcome are not.

That spark of unpredictability brings in everyone, and the rest of the world falls away. It becomes all about the story, and it is a tale that will be spun again and again, long after the dice have been put away, the campaign ended, and friends have gone their separate ways. The memories from a well-crafted game live on.

As storyteller you know where the plot of the adventure goes, and know where the thrilling action scenes take place. As referee, you ensure everyone has a turn, adjudicate the outcome of any dice rolls, and make sure it's fun, safe, and exciting.

Why have a Gamemaster?

Every novel needs an editor, every television show or movie needs a director. Every game needs a Gamemaster or driving force — someone with a vision of how the adventure should progress, who keeps everything moving forward. By describing the scenes with drama and detail you give the players a real sense of what they have to interact with, what's going on, and what they could do. By having a Gamemaster to make judgement calls on the rules you ensure that everything is fair, everyone gets to do their part, and everyone has a role to play in saving the universe.

Why should I be a Gamemaster?

Gamemastering is the best job. Being a player and playing one character is fun, but being the Gamemaster is brilliant! It magnifies the joy by a number only limited by your imagination. You are not merely the world or the universe, but all of space and time! Usually the person who has bought the game is the Gamemaster, as they have access to the rules and guidelines to prepare the game between game sessions, but it's not always the case. If you choose, you can change Gamemasters between campaigns or adventures. It'll certainly mean that every campaign or adventure will have a very different tone or feel, and it gives everyone who wants to try it a chance to have a go at Gamemastering themselves.

Gamemastering can be tricky and exhilarating all at once. In a sense, it's like piloting the TARDIS through the heart of an exploding star. It takes practise, skill, and a healthy dose of ingenuity. There is no single correct way to do it. The most important things to remember are at the heart of the Doctor and should be the watchwords for any Gamemaster: Never cruel. Never cowardly. Never give up. Never give in. Be kind, be fair, and be flexible. Ingenuity and improvisation are your constant companions.

Doctor Who provides you decades of shows, books, and brilliance to mine for ideas, which is fantastic because the first step for any Gamemaster is the idea — the concept that burns so bright you need to share it with others. An idea so powerful you call your friends and get them roleplaying together.

What do you do?

We have made Gamemastering sound like an epic, if rewarding, undertaking. But at the end of the day, what are you doing? You are a storyteller running the game for everyone else and you are the most important participant. If you can't make it to the game, there is no game. That means it's on you to show up to the game, know the rules, and be prepared.

It feels like a lot of responsibility, but it'll be worth it.

The first thing to do is decide that the game is going to be fun. This removes some of the stress of running the game and expectations about what you think the game should be; it also helps ensure all the players have fun.

As the Gamemaster, you have the responsibility to learn the rules of the game. The players should also know the rules, but as the final judge on what happens, it's up to you to know them the best. You don't need to have them memorised but be able to make quick rulings during the game on the fly that are fair, consistent, and in the spirit of **Doctor Who**, without too many lengthy pauses in gameplay. Luckily, **Doctor Who: The Roleplaying Game** is pretty light on the rules, but if you know there's going to be a tricky bit coming up, make some notes just to remind yourself what you need to do.

As the arbiter of the rules, you need to be consistent. It could be that there's a rule in the game you'd prefer to be different — you can change whatever you like, but make sure that everyone is happy with this change and stick to it (see **Good Men Don't Need Rules**, page 177).

Preparing the adventure, either one you have written or a published one, requires a bit of time. Planning the game can feel like doing extra homework requiring research, plotting, rereading published scenarios, and other preparation.

You create the environment for the players' characters and imaginations to exist in. How do you differentiate that colorful alien vista from the crime-soaked streets of 1940s Los Angeles? Or a power-mad dictator from a robotic despot? As Gamemaster, the way you describe the environment, the setting and its inhabitants, brings the game to life. Descriptions and attention to small details convey the differences.

One approach is to use broad descriptions of a city, group, or event and drill down on one specific thing. For instance, the TARDIS lands on Draconia, home of the Draconians, an advanced reptilian species with a feudal society and the TARDIS team is swept up into a family feud, with a newfound companion learning about their species, customs, and the importance of a family crest.

The characters are at the heart of the universe. Their choices should have an impact on the adventure, the campaign, and the fate of their world. Their actions, and those of any Villain, define your game and should not feel frivolous or railroaded.

No matter how well the group works together, safety tools (see page 165) should always be established from the beginning, and everyone should be made aware of them. The free-flowing nature of games leaves them open to venture into unexpected directions and topics that may upset some players, or make others feel uncomfortable. This may not happen, but it is better to let them know you care about their safety and establish a line of open communication.

Your First Game

Be Prepared!

Preparation and improvisation are the keys to any successful game session. Think of preparation as your session troubleshooter or the faithful time-travelling companion that can offer advice when things start to go pear shaped.

Let's start with Preparation and the easy way to leap into a game. Firstly, you could try a published adventure. Read through it a few times, learn the basic plot points, the Villain's motivations, and remind yourself of any specific rules that the adventure may use.

Preparation is more than just knowing the rules of the scenario and having dice. It's about thinking of as many possible side paths, alternatives, or outcomes that may appear during the game and creating solutions for them before anyone sits down at the table.

If the entire game happens in 980 BC Earth, you should consider some basic facts. How are the people dressed? What are their living conditions like? How will they react to strangely dressed people from the future? What aspects of their customs can you highlight for the players?

All these small things bring the world to life. You are creating a great foundation for the game world and can draw on all of these things when needed. The actual amount of preparation varies by game, type of game, adventure, group, length of the planned adventure (from a single session to a year-long campaign), and how long you have been running your current game. Preparation always takes a while but it gets easier the more you do it.

Let's say you want to write an epic campaign calling on themes of the African American Great Migrations of the 1900s and 1940s in the United States, intermingled with a galactic alien species, using retro technology from 1970s United Kingdom. You know it will take weeks of researching, buying books, and figuring out which ones to buy. But who has the time and endless funds to do that?

Instead, start with the internet, a marvel of the modern age. The information may not be 100% accurate, but it will provide an overview of the different topics. That overview helps to narrow down the specific elements you want to highlight. Once you have those, you can target searches with keywords, use the references listed to track down specific books, and identify which archives to target additional searching.

The key to researching on limited time and finances is to know specifically what you are looking for; it becomes the difference between buying eight books that aren't useful to finding a free newspaper article from 1917 with all the key elements you need. Also, do not be afraid to respectfully reach out to academics, experts on the subject matter, and other people in-the-know. Most of them are keen to talk about a subject they spent a lifetime learning, and 15 minutes of their time may be more useful than hours of reading on your own.

Improvising

All of the preparation and reading can only get a Gamemaster so far. What happens when you suddenly find yourself in E-Space or becoming one of the leading architects of Gallifreyan society with Omega and Rassilon? Or what happens when your players burn down all of those carefully crafted plans? Or when 'Team TARDIS' decides to go to 1390 instead of following a clue to 2543?

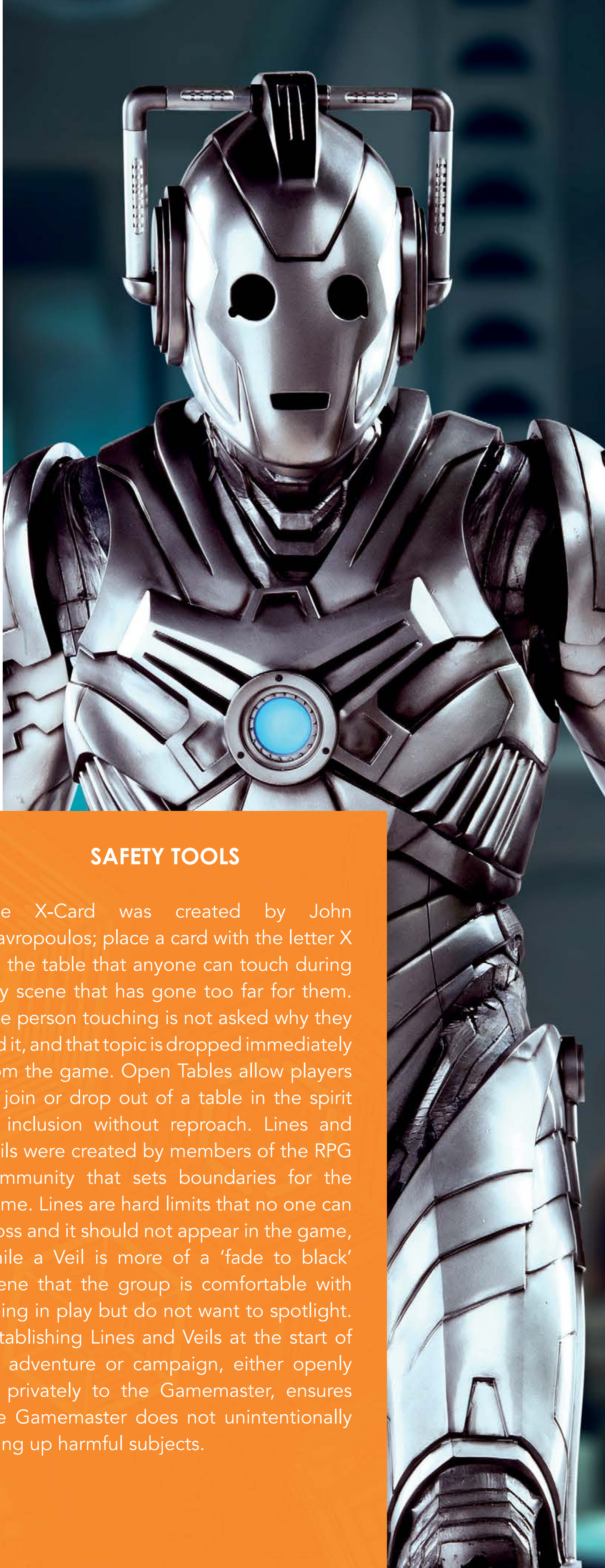
You improvise. Gamemastering is as much an art as it is a science.

Preparation and your own imagination are the foundations for this. All of that preparation can still be used here. Did the TARDIS crew randomly pick a fight with an alien you just created on the spot? No worries, use the stats from that medieval knight you created three adventures ago but describe the effects with an alien sheen to it. Rather than the knight swinging his rusting iron broadsword, the alien vomits forth a swarm of flying, burning insects. The burning bugs damage anyone within a few feet of it before they harmlessly disperse. The mechanics behind the attack are the same, but the narrative description has created an entirely new experience for the players.

Remember that the story is the world, and the rules are used to support it.

Regardless of how well-plotted a scene is, the players often run outside the lines. Don't push them back into the box; instead, change the flow with the tools you have. If there is an NPC with a vital clue who was going to help them in an upcoming scene against Rutans, but the players skipped that encounter, have the NPC be discovered wounded in the next scene. The wounded NPC crashing into that scene creates an opportunity to relay the important information before dying. The players learn the clue, learn that other forces are at work around them, and learn how deadly the stakes are.

Improvising is hard, but can be prepared for. Have a list of scenario-appropriate names for people, places, and things, ready for when the players go in a different direction.



SAFETY TOOLS

The X-Card was created by John Stavropoulos; place a card with the letter X on the table that anyone can touch during any scene that has gone too far for them. The person touching is not asked why they did it, and that topic is dropped immediately from the game. Open Tables allow players to join or drop out of a table in the spirit of inclusion without reproach. Lines and Veils were created by members of the RPG community that sets boundaries for the game. Lines are hard limits that no one can cross and it should not appear in the game, while a Veil is more of a 'fade to black' scene that the group is comfortable with being in play but do not want to spotlight. Establishing Lines and Veils at the start of an adventure or campaign, either openly or privately to the Gamemaster, ensures the Gamemaster does not unintentionally bring up harmful subjects.

As the Gamemaster you know where the neighbourhoods are and who would live there. Have a number of premade stat blocks for easy use, a few named NPCs with motives that can be changed to match what the players are doing, and draw out any handouts or maps beforehand. Being able to hand the players the handmade matchbox they discover as a clue at a ritual murder scene in a 1925 New York City hotel keeps the pace moving and the players interested, rather than just telling them about it. Both convey the message, but having props to hand is just cool.

If your scenario is set in a 1980s London high rise and the players decide to go to a space station or mirror Earth instead, lay your scenario over top of it and change places and people to match the new situation. Big Ben on the space station illuminates the interior, or on alternate Earth it is a solar energy collector powering the city. Each and every world displays its importance and maintains it as a feature of the scenario.

Don't limit your game, players, and self to Earth or what has been seen in the Doctor's adventures before. Encourage your players to play alien species, beings from different planets, and times, Take your adventures to the end of time and back again through different paths. Let the TARDIS guide you, and you may not end up where you expected, but where imagination lives.

What do you need?

Before you start actually playing, you'll need a few things. Luckily, you should hopefully have most of these already.

This Book: You have this already! You're reading it right now, so that's one off the list. Told you this was easy!

Dice: You can raid your old Monopoly, Ludo, or Risk sets that have been gathering dust in the attic for some six-sided dice. You can buy them at most toy shops or game stores, or in big blocks of 36 from wargaming shops. You won't need that many, just two or three for each player so you don't have to keep sharing.

Somewhere to play: You really need somewhere to play. This can be anywhere, though the most traditional place is a decent sized dinner table. Make sure everyone's comfortable and that you can communicate easily with each other. Of course, these days of modern technology you can all be located in different places, connected by the internet. Amazing what humans come up with.

Paper, Pencils, and Character Sheets: We've provided character sheets in the Appendix, as well as pre-generated sheets for the Doctor and her companions. You can photocopy them, or download the character sheet from the Cubicle 7

website and fill them in. You just need some pencils (don't write on the sheets in pen, as Attributes and other stats change frequently during the game), erasers and some scrappy bits of paper to make notes, draw diagrams, scribble down names, and sketch out maps of locations.

Story Points: You can download a sheet of Story Points from the Cubicle 7 website that you can print out onto thin card and cut out. Or you use counters, poker chips, pennies, or Jelly Babies.

Added Extras: You have everything you need, but you can add to the experience with a few extras — a few nibbles can keep everyone's attention fired up. You could add a little mood music, with some soundtrack CDs or moody classical music. You could also have a few props if you think it'll help — Sonic Screwdrivers, miniatures, all that kinda stuff can help the players to imagine what is going on and get more into character.

Players! Without players, there's no game. We'd probably recommend a smaller group with three or four players and a Gamemaster. Larger groups can work, but it's better for a 'team' set up like a UNIT squad or a Torchwood team.

Concept of the Game

One of the first things to do is to have a chat with the players about the style of game you want to run. Your idea may be an Earth-based police procedural with an alien threat of the week. Or maybe it's an epic survival game as Gallifreyan characters battle vampires, the ancient enemies of the Time Lords, aboard massive bow ships. The easiest and most familiar concept for your game could be 'Time Lord and companions exploring space and time', or 'Earth-based team investigating strange events' but there are plenty of other possibilities. Maybe the group have accidentally travelled through time, or been rescued when their homeworld was destroyed.

As a Gamemaster, ask the gaming group if they would be interested in the game you'd like to run. If yes, invite them to make characters for 'session zero' of the game.

SESSION ZERO

As everyone is likely to be present at this first session, the 'session zero', it is a great time to figure out the gaming schedule. Establishing a set day and time lightens the Gamemaster's workload. Additionally, if everyone knows the game is run every other Saturday for four hours at a set time, it is easier to plan and eceive advance notice about games that players can't make.

This session is focused on setting expectations, character creation, and discussing the game's idea in detail. The players should know enough to create characters with the appropriate backgrounds and abilities. Session zero should be used to discuss the safety tools the game will use and make sure all of the players agree.

Team TARDIS (AKA, the 'Fam')

The best groups contain characters that complement each other. A game would be very boring if everyone had the same Skills and Attributes. A group of gung-ho action heroes would make for great battle adventures, but the constant combat would soon get old (and really isn't what the Doctor stands for). You should encourage the players to create characters with a wide variety of skills and abilities, giving everyone a chance to shine with their own specialities. If each member has a unique role, they define some of what a character is and make that character feel needed in times of crisis. If everyone knows hieroglyphics or how to break the encryption on an alien computer, those skills won't feel so special when they are needed.

The big question is 'why are these people together?' This is fairly easy when it comes to a standard 'Doctor and companions' game. After all, the Doctor is accompanied by many different people and who wouldn't want to experience the adventure of travelling the stars and through time? It gets a little trickier if your game doesn't have the Doctor in it.

RELATIONSHIP MAPS

The relationship map is a visual representation of how all the characters and NPCs are connected. The connecting lines have a word or two describing the connection and intensity of the relationship. For instance, maybe they're family members, friends, or even hate each other. This quick reference document is great when the adventure goes into more improvisational scenes and helps establish how an NPC will likely respond to a character.

Some of this will develop naturally as you create the Shared Background Experience during character creation (see page 32).

Have they all grown up together at the same location? Do they all work together in the same place? Have they all been invited to a certain location for various reasons, like the beginning of a murder-mystery? Are they family or old friends?

Then, think about how the group acts towards each other. Do any of the characters have particular feelings towards another? Are they secretly in love with them? Have a jealous rivalry? A lifelong debt after having their life saved? You can spice things up like this quite easily. Just look at how the characters are interrelated in popular soap operas — brothers, sisters, friends, families, and enemies. It all makes things more interesting.

The more detailed and interesting the character's background, the easier it is for the Gamemaster to use elements of their past in an adventure.

Adventures in Space and Time

The Plot

Let's start with the basics. The story is the most important element — without it, there's nothing to say, nothing exciting happens and it's all going to be a little dull.

Have a think and ponder the sort of adventure you'd like to play. You don't have to write anything down, maybe just some key words for the time being to keep the tone of the story in mind. Something like '1920s, New York, Daleks' can be all you need to start you creating an adventure.

The story told in an adventure is possibly the most important thing to consider. It needs a beginning, a middle, and an end, and it needs something exciting to happen. They always say there is no drama without conflict, so there should be a cool Villain. If you envision a particular event happening in the game, make a note of that as well. Characters should grow from the experience, or learn a valuable lesson.

Above all, there should be a conflict — good against evil, possibly against overwhelming odds, and the character's abilities and spirit should prevail. There will be setbacks, failures and defeat along the way, but in the end good will triumph (at least we hope). This conflict should have some depth to it — it shouldn't be too simple, otherwise there will be no investigation or gradual development of plot. You don't want our heroes uncovering the alien plans in the first ten minutes!

This conflict can be as simple as 'good vs. evil' or it can be something as subtle as 'I shouldn't fall in love with him, he's an alien. What should I do?' It doesn't have to be an epic physical conflict; simply a conflict of interests or emotions can be enough to make a great story. There are loads of possibilities. One of the great things about the Doctor's ability to travel space and time, to go any time or any place, means that there are very few limitations.

The Setting

Now you have in mind a plot, and maybe a Villain or two, you have to think about where this adventure is going to take place. Is it Earth, at one of the companion's homes? How about another planet? A space station? In an underwater research facility? Deep in a jungle, or underground beneath the city streets. Lost in the desert or drifting in an out-of-control starship.

Then you should think about when the story takes place. Is it in the past, the present, or the future? In an alternate universe, or in ours? If you have a great idea about where you'd like the adventure set, go for it — deep underground in the government base in Area 51 or travelling through time in a B-52 lost in the Bermuda Triangle, anything is possible!

The Doctor makes frequent stops on Earth — and for a good reason. If Earth is under threat, you feel more emotionally involved in the story than on Planet Goosnargh. That said, alien worlds open up a whole new arena of play. The human species spreads to the stars, and a distant colony world where the people have to survive with basic equipment and technology makes an interesting setting. As does a high-tech world with robots and gleaming spires, or a desolate alien world of barren plains and deserts where water is the key to survival. Why stick to planets? Why not a vast space station or starship?

Once you have your setting, you can populate it with additional characters. They may be friendly or in trouble and needing your help, or secretly working for the Villains. The Doctor and her companions are rarely alone in their adventures, and good NPCs make things even more interesting.

History Lessons

When Doctor Who first started, it was conceived as an educational series that would introduce viewers to different time periods and teach kids about history. As with all great plans, the Daleks quickly put a stop to that, but the Doctor's adventures have taken the TARDIS to amazing places in the past to witness some of history's most significant events. From visiting the Roman Empire, meeting Marco Polo, King Arthur, Robin Hood, the Aztecs, Agatha Christie, Van Gogh, and witnessing the eruption of Vesuvius, to more recent adventures like meeting Rosa Parks, and Nikola Tesla.

If you're doing a class learning about Ancient Egypt, why not take all that new knowledge you're gaining and use it in an upcoming game? Just bear in mind that major alien invasions are likely to be conveniently forgotten in the history books that follow, and major historical events are probably fixed-points in history that will (hopefully) be unalterable. History has a tendency to fix all but the most severe alterations. Changing the course of history can lead to disastrous outcomes, paradoxes, and worse, which can lead to further adventures trying to prevent those changes from ever happening.

Culture Shock

Doctor Who is magic. Sure, it's science fiction, but it sparks the imagination by creating a universe where a couple of clever mates can tackle the impossible. Every place is vast, with different races, cultures, and non-homogenised society. Part of your job is to represent those cultures, people, and ideas without appropriating them.

Are you looking to run a game during the Harlem Renaissance with a focus on artists changing the world, or possibly the partition of India? How do you do it? Take a step back to consider the cultural importance of the era and how you are going to respect it. How is that race, class, or group of people treated by society? Take some time to empathise with them and consider how they would feel if they were playing in your game.

Take some time to learn about that group of people, their struggles, their joys, their history, and achievements, and then see how the media presents them, and do your best to avoid stereotypes you may run across. The history that is taught continues to provide fallacies time and time again. The problem is, history was written primarily by white men to highlight themselves and to remove others. For instance, in America, over 25 percent of all cowboys were Black, and that history is only slowly being rediscovered now.

You will not be perfect at this; no one is. But you can easily avoid blatant racism, sexism, ableism, homophobia, and any other viewpoint that harms another. The culture from the group you want to represent is important. The basic starting blocks for representation is to avoid demonising the culture, which often manifests as all of that group being cast as victims or villains, or any form stereotyping, slurs, and so forth.

Look at the Doctor's more recent adventure where she meets Rosa Parks. We saw the Jim Crow South (state and local laws that enforced racial segregation, permitted harsh and unjust treatment and second class status to African Americans) in 1955 with its treatment of Black characters and touched on the delicate balance they were forced to walk just to make it day to day.

Genre Defying

One of the great advantages of **Doctor Who** is that it can quickly become any genre from episode to episode, and series to series. The TARDIS allows the story to move from an aged manor house steeped in Gothic horror with the players struggling to maintain their sanity while solving the mystery, and then the following adventure finds the same TARDIS crew working with the Judoon aboard a spaceship to stop the Cybermen in a pulp action story. In most games, that change would be jarring and pull the players out of the game, but it is the norm for experienced time travelers.

Doctor Who is genre-blending at its best. The science fiction genre is the baseline for most adventures, as the TARDIS and her crew are time travelers, but that is just scratching the surface of stories that can be told.

Hard-boiled deals with a cynical protagonist struggling against an endless cycle of crime and violence. They are broken by life but hope they can save someone else from their fate.

Horror is set to induce fear or terror with the horror is frequently a metaphor for a larger societal issue.

Pulp follows larger-than-life heroes in action-packed adventures. The shadows are darker, the villains simpler, and monsters, high science, and 'magic' are all possible.

Science fiction deals with futuristic concepts of advanced science and technology and possibly the consequences of their use.

The descriptions and word choices you use to describe the adventure to your players sets the type of genre they are stepping into. A hard-boiled science fiction adventure would go heavy on the broken society structure, or have a violent mob scene play out early where the police let the killers go. The science fiction that runs throughout would remain in the background but always present.

And that's just the beginning. Imagine what you can come up with if you add other genres into the mix, like romance, comedy, mystery, or even war.

Creating An Adventure

Let's dive into the fun journey of creating a **Doctor Who** adventure. There is no correct way to make or run a scenario; the most important thing is to find a way that works for you.

All stories have a beginning, middle, and end. We're not going to get too complicated with this, but most stories can be broken down into a set number of parts. You probably already know how this works from TV, movies and novels, absorbing how stories are structured without even realising it.

An adventure can be structured in the following way, similar to an episode.

- Prologue
- The Beginning – Arrival, Investigation
- The Middle – Rising Action, Revelation
- The End – Conflict, Resolution
- Epilogue – Aftermath

Let's take each part of the story one step at a time and see what happens in each bit.

Prologue

A good way to get everyone interested in the coming story is to have a Prologue. It can be a short 5–10 minutes at the beginning of the adventure that is used to set the scene, give a rough idea of what's to come, and get everyone invested. This doesn't need to feature the Doctor or her companions (or your players' characters) at all. It can be used to introduce the threat or other important characters who are in danger. This can often be seen in an episode of Doctor Who in the bit before the opening titles, to introduce the threat, and get you excited for the episode to come.

In the game, a Prologue could involve the players' normal characters, just to set the pace and the scene. Or you could have the players adopt the roles of other characters to give them a sense of what they're going to be walking into. This allows them to play new and different characters each adventure, if just for a few minutes, and shake things up a bit.

For example, if you were building up to Team TARDIS' investigation of the pathogen Praxeus, you could start the adventure with a couple of the players taking the roles of travel bloggers Gabriela and Jamila. The Prologue could set the groundwork that something is wrong, with the pollution in the river and the strange behaviour of the birds. It sows the seeds of the mystery, gets the players intrigued, and gets the adventure started.

THE MACGUFFIN

The MacGuffin is the plot hook for the scenario. It is also the background of what has transpired up until the characters arrive on the scene. It could be minutes or millennia of time. The primary NPCs and locations are tied into the MacGuffin in some way. It could be a temporal anomaly or arch-nemesis' trap; it just needs to be intriguing enough to appeal to the time travellers' curiosity.

- A miraculous weight loss drug has unfettered success, though some people seem to have vanished.
- Earth is under Dalek control a century too early, and the rebels are losing.
- An ark in space with numerous crew in suspended animation only has a handful of people left.
- A mummy stalks a spaceliner.

Sometimes Prologues are a 'catch-up' of prior events — this can be a great way to remind the players of what happened in the previous session. Anything is possible, as long as it gets the story going, and gets the players interested and intrigued.

The Beginning - Arrival and Investigation

The Arrival

The Arrival is when the characters materialise into the adventure and the story unfolds. They should have a little time to engage with the world, possibly meet any key NPCs, or be pulled together if this is the first session and they don't know each other. Once they have a moment to take in their surroundings, they should notice something small that strikes them as odd. It's the first layer of MacGuffin that does not give anything away.

It should be something that draws them into the mystery, leading to further investigation.

- Bill mentions a strange puddle of water she encountered after a girl she liked vanished.
- In the shop basement, Rose notices the mannequins are ever so slightly wrong.
- Ryan discovers a large, strange object in the woods that is freezing cold to the touch.
- High school teachers Ian and Barbara follow their strange new student, Susan, into a junkyard.

Basically, we are introduced to the characters, the situation they're in, and the reason why they're doing whatever they're doing. Something happens and the characters feel the need to get involved. This can be anything from a missing friend, a threat to themselves or the planet, someone needs saving, or something mysterious is going on. Once they realise what is happening, the characters can start investigating…

The Investigation

The Investigation is where the characters look into the mystery and try to discover what is going on. They likely encounter most of the important NPCs, locations, and events during this part of the adventure. This investigation is an important element, as it involves talking to NPCs, looking for clues, and moving closer towards the revelation.

- The TARDIS team needs to uncover why a time traveler is antagonizing Rosa Parks.
- Leela and the Doctor discover a strange lighthouse and eventually find it is a staging point in the Rutan and Sontaran war.
- Sally Sparrow discovers a strange house and videos from the past, as people around her keep vanishing.
- The Doctor must go the long way round to find a way to save Clara.

Investigating stuff is key to a good adventure and now the characters are aware that something is amiss, they will decide to look into it a little further.

The Gamemaster will give the players bits of information, leading them from one clue to another until they have an idea of what is going on. They could discover that someone is messing with the water in a reservoir that supplies the governing powers of the city, or that people they thought were just acting funny are in fact clones working for an invading alien army. The players discover clues that lead them on a trail. This trail of bread-crumb clues leads them further and further into the story.

As the characters get closer and closer to the root of the plot, things are likely to heat up. There may be encounters with henchmen, alien troops, or dangerous situations. It is usually at the end of this 'first act' that the Villain of the story becomes aware of the character's actions and something happens to our heroes to foil their investigations. For example, the beginning phase of an adventure follows the Doctor and her friends as they discover the Judoon are hunting a fugitive in Gloucester despite them having no jurisdiction. They investigate and encounter Ruth and Lee to find out what's going on. Meanwhile, Graham is abducted by a strange alien ship in a side-plot that ties in with the big overarching storyline of the series.

The Middle - Rising Action and Revelation

Rising Action
In the middle of the story, the 'second act', the characters are starting to discover what's going on. They've uncovered the problem and are working on a way to solve it, though they may not be aware of who exactly is behind it. They know that their chances are slim, but they're ready to face the challenge ahead. The characters' actions complicate the Villain's plans, and more threatening action may be taken to halt their interference.

This spurs the characters into further action. They become resolute and more determined to stop the Villain's plans. The story becomes more intense, and it usually leads to more investigation, discovery, and then more running. Always lots of running.

THE VILLAIN

The best Villains are three-dimensional, with well thought out plans and motivations to make them feel different from other opponents. We'll look at Villains in a little more detail later (see page 179). Though, not every adventure needs to have a Villain. It could be that the characters are stuck on a spaceship about to fly into the sun and need to escape. This storyline doesn't have an actual Villain except for gravity!

- The Cybermen want to assimilate and turn everyone into Cybermen.
- The Rani is a brilliant, unethical scientist that will do what she needs to.
- Tzim-Sha is a dishonourable warrior seeking power and to rule his people.
- The Valeyard is the darkest aspect of the Doctor, looking to steal all his regenerations.

Let's look at the middle section, continuing the Doctor's investigation into the Judoon and their supposed fugitive. Yaz finds a clue before she and Ryan are teleported away like Graham. There are more clues, and Lee is killed by Gat, the Judoon's patron. Ruth acts strangely hostile, teleporting the Judoon away, and she and the Doctor head for the lighthouse Ruth remembers.

The Revelation
In the latter part of this section, the Gamemaster can reveal a plot twist. Is the Villain not the Villain at all? Was the plot to take over the world actually a plan to defend it? Usually it is at this moment when one of the characters has a major revelation, just when they are at their lowest and seemingly have no chance of resolving the conflict.

The End - Conflict and Resolution

Conflict

Conflicts range from physical fights to social debates to traps, and so on. These are the thrilling moments of high drama or action. There can be multiple conflicts in an adventure, which can occur at any time, becoming more and more drastic as the story progresses.

- Jack bravely fights a squad of Daleks in vain to give the Doctor and Rose time.
- The Doctor imprisons the Family of Blood for their crimes after he gave them a chance to leave.
- Amy survives for decades trapped on a space ship alone.
- The Doctor and Romana fit the randomiser to the TARDIS and use it to escape the Black Guardian, after dispersing the Key to Time.
- Clara convinces the Doctor to change his past and seal Gallifrey into a pocket dimension, saving countless Gallifreyans and changing his fate.

Resolution

Everything has been building up to the big finale, the climax of the story, where all the clues lead. It should feel substantial and weighty. The characters will most likely stop the Villains (though not always, it could all go horribly wrong and lead to another series of adventures where the characters try to set things right!). It could be the big final chase, the destruction of the Villain's superweapon, or the big fight when UNIT storms the alien base under a volcano.

Continuing the example, Ruth breaks the glass at the lighthouse and her memory is restored. The mystery is resolved, though it brings a host of new questions. The fugitive Doctor unearths the buried TARDIS and they are all abducted by the Judoon. The big confrontation resolves many things, but as the Doctor is deposited back to her TARDIS and reunited with her fam, she is left wondering who the other Doctor is?

ADVENTURES ON THE FLY!

Need to come up with an idea for an adventure quickly? Have a look at the table below and roll a couple of dice to inspire a new plot twist or idea that can start you in the right direction.

	1	2	3	4	5	6
1	Earth	Deep Space	Alien World	In the Vortex	Space Station	Another Earth
2	Rival Time Traveller	Cyberman	Undiscovered Species	Human Villain	Sontaran	Daleks
3	Greed	Revenge	Love	Justice	Power	Destruction
4	A Murder	Alien Invasion	Clone Replacement	Mass Abduction	Political Upheaval	A Theft
5	Altering History	A Chase	Ancient Power	Avert a Disaster	Tech Gone Wrong	Traitor
6	War	Multiple Doctors	Temporal Anomoly	Survival	Infection	Invasion!

Everything should be returned to normal, though the characters will have grown from the experience. The Earth should be safe again (at least until the next invasion) and everyone can take a breath.

Epilogue - Aftermath

In the final couple of minutes of the story, we see the results of the characters' actions. The characters grow from their encounter, the world is saved, and most of the loose ends should be tied up. Some threads can remain to lead into future adventures, especially those that build to the series finale. It can be as simple as the Doctor's offer of travelling through space and time, investigating a clue that leads the characters on to the next adventure, or just a celebratory cup of tea while watching an impressive meteor shower.

Finishing the example, after they are reunited, Graham, Yaz, and Ryan relate Jack Harkness' warning about the lone Cyberman. While the Doctor is troubled, her friends state that she doesn't have to go through anything alone.

Scenes

Once you have the overarching story worked out, with the beginning, middle, and end, you can fill these acts with individual scenes.

Ask yourself a few key questions when creating scenes:

- What type of scene is it?
- Why are the characters there?
- What clues are there?
- What is the outcome of the characters being in the scene?

Every scene should have purpose. That purpose does not necessarily need to progress the plot, but should dictate the reason that scene exists. The scene could be a red herring or provide Team TARDIS with an unexpected but non-essential boon later in the adventure. Maybe they discover a partially charged sonic blaster, letting them escape from a death trap rather than solving the puzzle to free themselves?

The adventure runs according to the timeline you create; you can allow the players to breathe in a scene by conveying how much time they have until something happens, and leading them from one scene to the next with the right clues or information.

'Good men don't need rules.'

While the rules are there to allow you to play the game, they are not set in stone and a good Gamemaster should know when to bend them. If there is a rule you'd like to change, discuss it with the players before you start to play. For example, you could say at the beginning of the game, 'I want a more cinematic game, so I'm making everything easier. Instead of 12 being the normal Difficulty for any task, I'm making it 9.' If it doesn't work, you can scrap it next time, but be careful of changing the rules every five minutes — you're going to frustrate and confuse the players.

SCENE FLOW MAP

A scene flow diagram chart is a document that lays out all of the scenes in the adventure or general placeholders for them. Then for each scene you include bullet points about what is transpiring (what clues, red herrings, or NPCs are present, etc.). This aids in generating more ideas, making each scene more consistent, accessible to the players, and logically links scenes with how they connect.

Link each scene to see how they are connected to create a Scene Flow Map. It is an excellent aid in improvising, as it allows you to move missed clues to new locations at a glance and know how they connect without having to flip through the scenario while keeping the focus on the players. This visual representation quickly lets you spot any issues.

Once you have the scenes and the story mapped out, check for plot holes. This is essential, as a large plot hole could derail the whole adventure. For example, if the characters need to acquire the Vortex Manipulator in an early scene to escape a Time Loop but it was not in the adventure, this double-checking will reveal it. After the adventure is written, start at the final scene and work backwards through the clues and lines that connect the scenes.

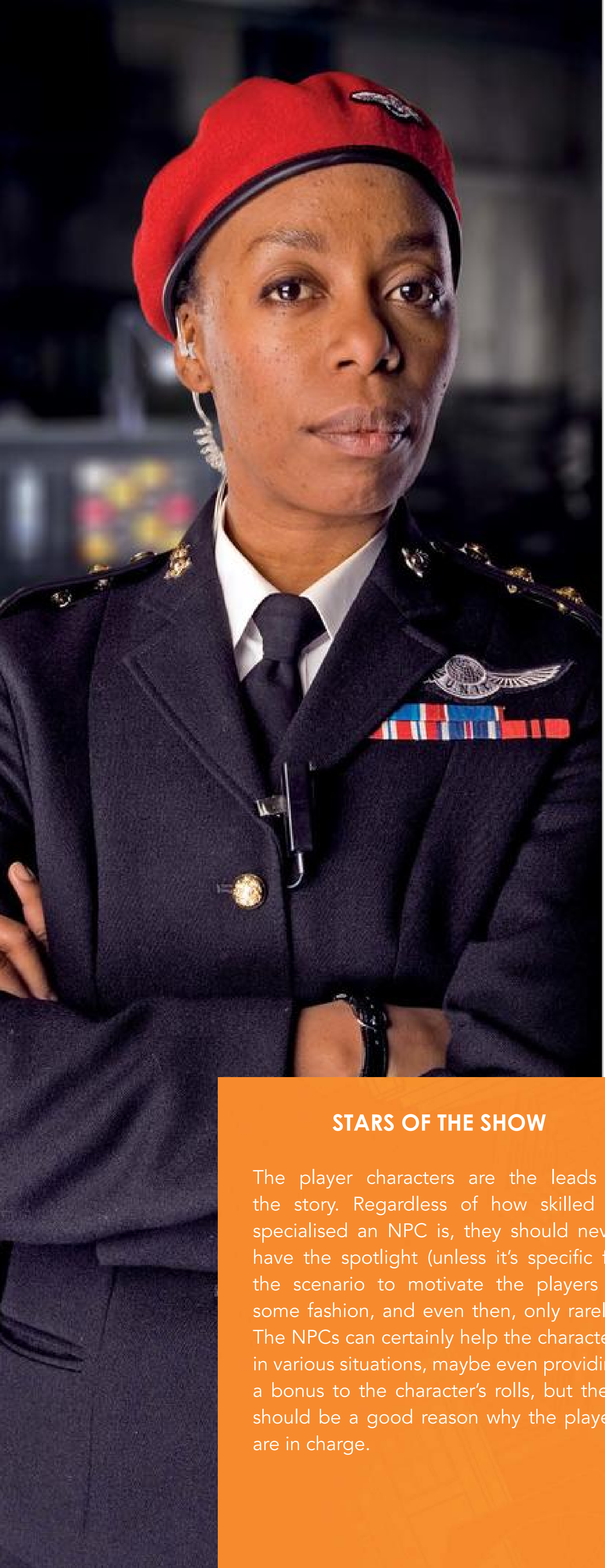
Non-Player Characters

The Gamemaster fills the rest of the universe with Non-Player Characters (NPCs) that interact with the characters regardless of where they land. If beings are present, then they are NPCs. It can be a daunting task to create the many different people, aliens, and creatures with whom the player characters interact. The Gamemaster should decide before the scenario which NPCs are significant (named) and insignificant.

ROLLING DICE

Rolling dice is one of the foundations of gaming, but when should you roll versus just narrating what's going on in a scene? The Gamemaster needs to find a balance between rules and narrative that fits their style and the current group of players. Narrative play immerses players in their story without breaking up the action with rolling dice, while the rules help keep things fair.

Rolls should only be called for when the outcome has a dramatic importance. The Doctor does not need to roll to use the TARDIS as she exits an adventure, but Yaz needs to roll when convincing a suspicious neighbour to let her into their apartment, because failure means Yaz could miss a vital clue about the spiders in Sheffield. By limiting rolls, you add weight to their use and the players will understand something is important.



The named NPCs should appear to have their own agendas and act according to them. For example, Velix, a feline alien, is a ranger scouting out new planets for their people and needs to return home with the data. Rather than die in a fight, Velix surrenders, hoping to escape with the data at a later date. Unnamed creatures are usually encounters that need to be overcome, though don't discount the tactic of trying to engage the snarling beast in a civilised discussion to try to talk it out of attacking.

An NPC's Attributes and Skills are dependent on where they are encountered. If the scenario takes place in Coal Hill School, then most of the NPCs are teachers, students, and parents. The unnamed characters populate the school making it feel alive, while the named NPCs move the actual plot along. If the TARDIS crew recruits a squad of UNIT soldiers for backup to protect them against the Autons, you won't need to name all of the UNIT soldiers. One member could have a name with a little backstory (maybe they show a picture of their newborn kid, or their parents' thirtieth anniversary is in two days and their present is back at the base). That helps establish an emotional connection with the named character and their fate in the scenario.

You can boil most NPCs down into a few broad categories. The first are opponents. They oppose your players, whether in combat, social situations, or any challenge. They may be malicious, simply have a difference of opinion, or perhaps you both need to catch the same overcrowded tube. The second are bystanders. They are the beings that populate the universe, and may be neutral, help, hinder, need saving, or lend a hand if convinced. The last are allies. These folks always aid the player characters and can be counted on in a pinch.

Making NPCs distinctive is important in helping players remember them (even more so if they are recurring characters). A few ways to make NPCs distinct is to give them a small quirk, a predominant characteristic, catch phrase, or mannerism. These should not be derogatory but simply memorable. Assigning personal characteristics helps the players associate the NPCs as actual people rather than just as pawns in a game.

STARS OF THE SHOW

The player characters are the leads in the story. Regardless of how skilled or specialised an NPC is, they should never have the spotlight (unless it's specific for the scenario to motivate the players in some fashion, and even then, only rarely). The NPCs can certainly help the characters in various situations, maybe even providing a bonus to the character's rolls, but there should be a good reason why the players are in charge.

Villains

The Villain is a special type of NPC requiring a bit of additional attention. There are different tiers of antagonists ranging from a one-off baddie, to a campaign-long mastermind, to an arch nemesis constantly taunting the characters and causing trouble at the worst moments. For the Doctor, it is the Master. The rival Time Lord thwarts the Doctor through countless regenerations, killing untold millions, escaping to return another day.

Villains need motivation to do the things they do. The best Villains do not consider themselves evil but are doing what is, in their opinion, 'right' and taking the risk no one else will. Motivations do not need to be all encompassing or overly complex. They should have a Long-term Goal, similar to one a player character would have. This could be universal domination or destruction, or the advancement of their species. They should also have a Short-term Goal, again, like a character. This is their immediate aim for the adventure; the project they are hoping to initiate that will further their Long-term Goal. This could be dispersing a DNA-altering gene into the water supply, stealing a starship, or messing with historical events. The motivation for any of their actions should be traceable back to their Short- and Long-term Goals.

The more important the Villain, the more minions they may have at their disposal. A one-off antagonist the characters are meant to thwart in a session or two might be a minion hemselves. On the other end of the spectrum, a Sontaran general might have entire fleets of warships at their disposal.

Between Adventures

Unless your characters are stuck travelling through space and time, unable to find a way home (it happens more often than you'd think), they will have things to do between adventures. While touring the universe is an incredible experience, no one wants to come home to find they've been evicted from their house and they've lost their job, or that their family has declared them missing and the police are searching for them.

GETTING THE PLAYERS INVOLVED

Recruiting other people to play the occasional NPC makes them appear more important and shakes up how the players respond to them. An excellent way to introduce new players to the game is to let them play a friendly NPC with information about the scenario. It builds a bit of comradery between players, exposes the new player to how the group operates, and the information they have makes them useful to the player characters. When the Doctor and Ace visited the Psychic Circus, Mags the werewolf is a great example. She is plot adjacent, has information, and is friendly to the Doctor and Ace.

Even when you plan to return just after you left in a time machine, it doesn't always go right, and you always want just one more trip. Time travel is also quite hard work. It's all very well to come back just after you left, but if during those moments you've been trapped on an exploding space station or trekked across an ice planet for a week, you don't really fancy just going into work. You need some time to live a normal life, or a form of 'temporal jet lag' starts to set in.

While we're not suggesting you play out every day at work or dinner with the family, the players keep track of how these aspects of the characters' lives are going. They can help define the character and how they are feeling by detailing what is going on in their life. They can also turn into adventures when aliens threaten someone's mum or it turns out a work colleague has been feeding the characters artron energy.

Between adventures (either after, or just before) you should take a moment to decide how the characters are using their 'downtime' to manage the more mundane aspects of their life. We've divided these broadly into three main areas: career, relationships, and family.

Each downtime, the players must pick one to maintain, one to ignore, and one to focus on.

The one they choose to maintain carries on as before. Nothing special happens. The character remembers to call their mum, they turn up to work, or remember their anniversary. The character makes at least the minimum effort to keep things ticking along with that aspect of their life.

Unfortunately, we can't get around to everything, especially not with a life full of adventures — something has to go. The aspect you choose to ignore may develop a crisis, especially if you ignore it too often. You roll a die, and if it rolls a number equal to the number of downtimes that you've ignored this aspect of your life, it falls into crisis and you risk losing it. For example, if this is the first time you've ignored your career, if you roll a 1, your career is in crisis. If you didn't roll a 1, things keep ticking along. But the next time you ignore your career, if you roll a 1 or a 2 (as it's the second time you've ignored it), it is in crisis. This keeps building and building until it becomes difficult to ignore.

When a crisis occurs, it's bad. Something falls apart in a spectacular way and the character misses the chance to fix it before everything goes wrong. Each aspect on the next page offers some suggestions, but the Gamemaster can decide what actually happens. If a character fails to deal with what is going on or doesn't make time to fix the problem, the consequences are dreadful. These are the times a character might need some help from the rest of their time travelling friends to solve the issue. However, they might decide it isn't worth the trouble and let things fall apart. But they had better be sure, as there won't be a second chance.

Ignoring or maintaining an aspect gets a character through the day, but they also need to develop them. The aspect a character chooses to focus on advances in some way, offering a decision to make about where it is going. These won't always be good, sometimes focusing on something can reveal the weaknesses in it, or allow others to see something that isn't working. But unless the character makes an effort, nothing will change. For the aspect a character chooses to focus on, roll a die on the event tables provided, or you and the player can determine what you think might be good for the character's story. Again, the event is something you may be able to involve the other characters in if you want to go into detail.

The sections below take a look at each of the three 'downtime' aspects and how they might affect a character. The events and crisis examples are broad suggestions and should be adapted to individual characters as needed. It is a good idea to discuss these aspects with the players ahead of time, perhaps during the session zero, so that everyone at the table is thinking about these details.

Career

While you need not love your job, it is the reason you can pay the rent and afford to eat. If you are lucky, you really like your job, which makes it all the harder to risk it by having adventures. Your character's Concept may have already defined their job, but you can always add more detail. Where is it based? How large is the organisation? What are your colleagues like?

Career in Crisis

When a career hits a crisis, you are about to get fired. The decision has possibly already been made. To keep your job, you are going to need to prove yourself to both your boss and co-workers. If you can't, you're going to need to find something new.

Relationships

Whether they have a partner or not, most people have friendships and other relationships that are just as important. Time travel can put a strain on these relationships, especially when the friend or partner isn't time travelling with you. You might not be able to tell them, or believe they won't be able to handle the truth, or even think you are mad if you do.

Once they know, you can never take it back (well, not very often anyway). You should detail something about any partners or close friends the character might have. Who are they? What do they do for a living? What makes the relationship work?

CAREER EVENTS

1	A big project comes up and your team needs you. What excuse will you use to go adventuring?
2	There is a formal event at work. Do you go? Will people notice if you don't?
3	You are told you are up for a promotion. What will you do to prove it and what new responsibilities will it bring?
4	Something important has gone missing at work. Did you lose it? Is it your responsibility to find it?
5	Your work colleagues have noticed you don't often come out for a drink and specifically invite you. Do you want to go? How hurt will they be if you don't?
6	A colleague seems upset or distressed and it is affecting their work. Can you help or is it not your problem? Are you more interested in helping them out or that their work is falling behind?

RELATIONSHIP EVENTS

1	Someone tells you they love you. Is it someone new or someone you are in a relationship with? Why is it particularly important they said it?
2	You make a romantic connection with someone. Are you free to pursue it, will you pursue it anyway?
3	You forget an anniversary, birthday, or special event, what will you do to make up?
4	A partner or friend makes a special effort for you, how does this manifest and does it impress you? Why did they do it?
5	A partner or friend makes a special effort for you, how does this manifest and does it impress you? Why did they do it?
6	A partner or friend makes a special effort for you, how does this manifest and does it impress you? Why did they do it?

Relationships in Crisis

When a relationship hits a crisis point, it is on the brink of collapse. You have a simple choice: make amends or lose them, possibly forever. A gift isn't going to cut it, either. You have broken trust in some way and need to prove yourself again. It is possible you might be able to end things amicably, but that is often very difficult.

Family

Your family is important, whether you like them or not. Even people without a family of their own often have familial relationships, such as those they share a home with, foster parents, or the social workers that help them. Players should take time to detail their family. Is it large or small? Are their parents together? How many siblings do they have and do they get along?

Family in Crisis

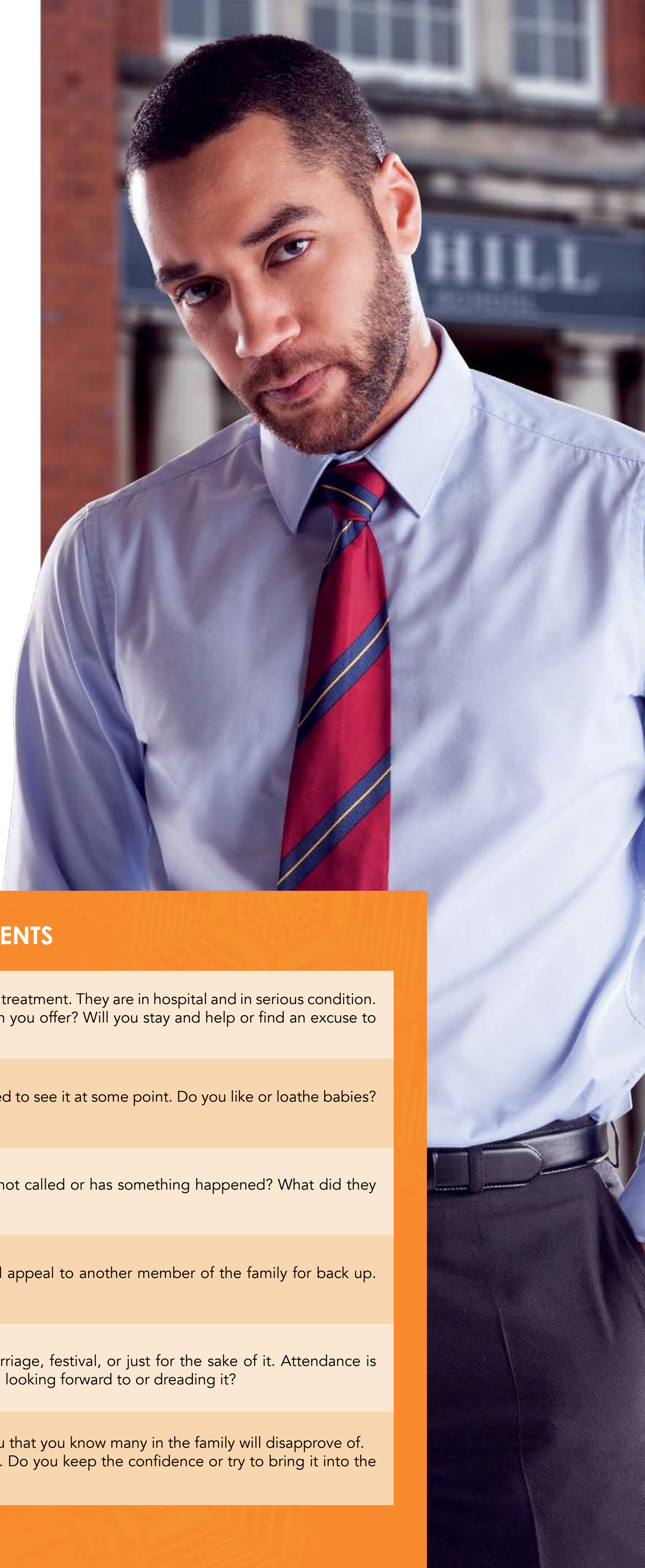
While you can be fired from work or break up with a partner, it is a lot harder to lose your family. However, a failure to your family of this magnitude is never forgotten. It hangs in the air at every gathering (if you are even invited). Other members of the family admonish you for what you did when alone with you. The damage takes a lot to heal and keeps you on the outskirts of the family until you do.

While this system is mainly aimed at those travelling across space and time, it can be used for any campaign, even an Earth-based one. Working with an organisation similar to UNIT can be just as intense as travelling in time, so how they handle their downtime is just as important.

While this may also be their career, they still have to get paperwork done in between the excitement. When your job and adventuring life are one, it is doubly important to advance or at least not get fired, and every job has mundane aspects that need to be kept on top of.

Whether you are in the office or on another planet, you are still not at home and that's what counts.

These options are not here to force you into a pattern but to offer you suggestions and inspiration for managing the character's non-adventuring life. You may just as easily detail what has been happening between adventures in each aspect without any reference to the tables and system presented here. The Gamemaster is free to adjudicate if any player's character seems to be having too much of an easy time by throwing in the odd crisis when they feel like it. And these crises can be shaken up by incorporating them into the next adventure. Nothing like trying to keep your family happy by attending that very big, expensive wedding when an alien invasion happens just as they're about to say 'I do'.



Home Improvement

In addition to trying to balance your work, family, and relationships, you can spend part of your downtime developing your character and growing from your experiences.

You can buy Skills, Specialisations, and even Attributes and Distinctions during the downtime between adventures. For further information see **Getting Better All The Time** on page 58.

FAMILY EVENTS

1	One of your family needs or has recently had medical treatment. They are in hospital and in serious condition. Will they recover? What support do you need, or can you offer? Will you stay and help or find an excuse to go adventuring?
2	A member of the family has had a new baby. You need to see it at some point. Do you like or loathe babies? Do you want a family of your own?
3	A family member has gone missing. Have they just not called or has something happened? What did they say to you the last time you saw them?
4	You have a big argument with a family member and appeal to another member of the family for back up. Who do they side with? Who is actually right?
5	The family is having an event due to a birthday, marriage, festival, or just for the sake of it. Attendance is mandatory. What is the event and how much are you looking forward to or dreading it?
6	A family member confides an important secret to you that you know many in the family will disapprove of. The secret will have huge ramifications if discovered. Do you keep the confidence or try to bring it into the open gently so it can be discussed calmly?

EXAMPLE CAMPAIGN BREAKDOWN

The following is an example campaign of **Doctor Who** with a newly regenerated Doctor, broken down into thirteen adventures. The campaign should have a theme that runs throughout it. Each individual story has plot beats that are tied either to the campaign or are stand-alone, or episodic, adventures. The stand-alone adventures build characters and worlds, and can also tell the personal lives of the player characters.

1) Campaign — Recently regenerated Doctor finds companions and stops a minor threat (possibly a minion of the main Villain).

2) Episodic — A random, very alien encounter or going to the past.

3) Episodic (character spotlight) — Discover a secret about one of the companions and the possible future implications.

4) Campaign — Something related to the Villain's plans that seemingly appears unrelated to episode one.

5) Episodic (subplot 1) — Seeds a plot hook that comes back later in this campaign or the next to cause trouble or to be used with Story Points for a dynamic climax.

6) Campaign — An adventure related to the Villain's plans that feels strangely similar to the first and fourth adventure, alerting the characters to the possibility of something bigger going on.

7) Episodic (character spotlight) — Focusing on a different character than before to reveal some of their background.

8) Episodic — A world building encounter in the past or present.

9) Campaign — Discover an unknown antagonist at work.

10) Campaign — Reveal the Villain and their fiendish plans.

11) Episodic (subplot 1) — Provides a breather and chance to regroup, as the last adventure should have taxed all the players, maybe tying in with the fifth adventure.

12) Campaign — The first of an epic scenario that pulls in all of the groundwork, recurring cast, and deadly enemies.

13) Campaign Finale — The climatic and emotional conclusion.

Holiday Special — The return of a classic alien or monster with a suitably festive resolution to the adventure. We'll discuss 'Specials' a little further on page 185.

A Series of Adventures

Running a roleplaying campaign is like creating a complete series of Doctor Who. The series builds, has some side stories, and concludes with a finale built on all that comes before. A campaign is a series of related adventures that tells a larger story. The individual adventures are complete stories unto themselves, but connected to tell a deeper and richer story.

The individual adventures do not need to be drenched in an overarching plot, rather they can have small ties to the larger campaign. Perhaps there is a name that appears over and over throughout a few episodes, or a watcher in the background of a couple of adventures is finally noticed in the seventh story when the characters remember seeing them previously.

Once you have a campaign in mind, think about all of the major elements of it and break them down to cover a series of ten to thirteen adventures — these are the 'episodes' of your longer series. These adventures can be individual stories that are separate from the campaign plot, but with hints sprinkled into them, or major elements of the campaign that will shape the finale dramatically. The elements added to the 'monster of the week' adventures connect the pieces into a larger plot and should feel logically applied when the players look back on it. All of the Gamemaster elements you have learned up until now help shape exciting adventures that stand alone but merge together into something grander.

Character Spotlights and Arcs

During the campaign, every character should have their opportunity to prove themselves. The Gamemaster should create adventures that give every player their shot at being the focus, not just following the Doctor.

Most of the time you won't have to plan a character's arc too heavily, it'll develop by itself as the game progresses. If you want to develop a character's story, you should discuss the character's background with the player — is there something the player hasn't explored? Events in their past that haven't been detailed could be filled in, or people can resurface into their current lives that haven't appeared in the actual game before. Their focus doesn't have to be the central point of the adventure; you can still have all the action and drama going on as normal but there can be a subplot, a little side story that intertwines with the main plot, that revolves around a character, making them just as important (if not more so) than the Doctor.

It could be that the Villain is a childhood friend of one of the characters – can they be shown the error of their ways and redeem themselves, or are they lost? Does a romantic interest develop in one of the character's lives? Doing this makes sure that over the course of the game, everyone gets a chance to do something extra special, and their characters can develop and grow.

Specials

Of course, in between these big campaigns you can run one-off adventures. It could be that you have a bit more time to spend on your game — maybe rather than an evening a week, there's an opportunity for an afternoon session where you can play a little longer. The most likely time that you'll find more time on your hands (and your players will be free) are on public holidays, which is a great opportunity to theme your adventure!

Just because it's Christmas, it doesn't mean you can't play a game. Maybe you're bored on Boxing Day and full of Christmas dinner, and you have an idea for a game. Why not make it Christmas themed? Or you could do them on other holidays like Easter, a way to see in the New Year, or best of all, Halloween!

A Special adventure can also be just a slightly longer story, with a theme that reflects the time of the year. It needn't be as long a story as a two-parter, but you can do something dramatic, exciting and a bit different with a Special, with new companions or characters, without affecting your normal campaign.

Big Finale

Another special type of adventure is the finale. Usually a two-, sometimes a three-, parter, the finale is always something really big, dramatic and doesn't hold back. Fleets of invading Daleks, millions of Cybermen, whole planets being moved or shrunk to the size of a lemon, these all make a great finale — just be careful of doing something so cataclysmic that you make your follow up campaign almost impossible.

'DOCTOR-LITE' ADVENTURES

The Doctor doesn't have to be the prominent element in a story, and 'Doctor-lite' adventures are a great opportunity to try something a little different. You could create all new characters and have a little 'side' story, where you follow a completely different group of people.

If a player cannot attend for any reason, it might be a great excuse to run a 'lite' story where their character doesn't get involved. If the player who runs Yaz couldn't attend one week, you could run an adventure where Yaz is busy tackling something in her normal life and you focus on the other characters. Likewise, you could turn the tables and run a game with just Yaz's player later to catch up — maybe that mundane task she had to tackle was not so mundane after all.

These epic two- or three-part stories are basically the same as a normal adventure. They have a beginning, middle and end, though many elements take longer. The set up will probably be around the same, but the investigations that follow may be more elusive, or the trail may be longer. There may be a few plot twists and sudden changes in direction. When the Villain discovers the characters' interfering, they try to foil their actions on many occasions, which leads to one of the most important elements of the two-parter… the cliffhanger!

The Gamemaster's Toolkit

You will get something wrong, everyone does. It's not about what went wrong, it's what you do once it has. How do you bounce back? You are the Gamemaster, the director of your very own series of Doctor Who, and while not every moment or adventure will be perfect, the fun is still there to be had. You have the power to use that mistake and make something better out of it, as long as the players have fun.

- **Planning:** Take time to prepare the adventure with notes, stat blocks, and props you want to use. Keep an ongoing campaign journal and links to websites you frequently use.

- **Vivid Descriptions:** Don't be afraid to go big with the description about what the players encounter or do. Your budget for the adventure is limitless. These descriptions draw in the players and add an extra layer of reality, no matter how fanciful.

- **Challenges, Not Obstacles:** The players want to be challenged and have their characters' abilities tested in meaningful ways. Keep them entertained in the game with social, physical, emotional, and intellectual challenges, not obstacles which are just there to slow them down or stretch out the adventure. Players can sense those and it can ruin the fun.

- **Flexibility:** The joy of tabletop roleplaying is the unexpected and the unknown. You may never know what the players will pull and the motto should be the first rule of good improvisation: 'yes, and…' Avoid railroading players down a certain path and instead try to roll with what they are doing.

CLIFFHANGERS

The term 'cliffhanger' comes from the old cinema serials, where each episode ended with the hero in some dramatic situation where it looked as if they could not survive. This way, the audience felt that they had to return to see the next episode, to find out how their hero could escape. A good two-parter should have the same effect — your players should be left with the need to return to the game.

A great way to end an evening's gaming is with a cliffhanger, leaving the characters in a predicament where it looks like there is no escape. Surrounded by Weeping Angels, or by the staggering spacesuits filled with hungry Vashta Nerada, these are great ways to leave your characters. The players can spend the time between gaming trying to fathom a great way out, and you've left them wanting more.

Improvise and offer challenges. Just because they stopped following the Villian does not mean the Villain has stopped their plans!

- **The Players are the Universe:** The player characters are the main cast of the series; their struggles are what should always be on the screen. The NPCs are there to highlight the characters, their choices, and their backgrounds. While some stories are about them stumbling into the unknown, some should be specifically about them.

- **Engaging:** Descriptions help with this, but knowing what the players enjoy is the key. If they like political dramas, have them be swept up in one, or if they like combat, have them fight more often; but do not make the game just one thing. That's the beauty of Doctor Who — one week it's history, the next it's distant planets, or a shopping centre in the middle of Sheffield.

- **Controlling the Table:** You are the moderator of the game and have the final say about what happens. That means staying fair, kind, and neutral. Do not argue with players or have long, heated exchanges. Listen to their thoughts, suggestions, and requests. Take them in and, based on your best judgement, keep the game moving and make a call. You can always look it up after the game and let the players know what the rule is. Don't be afraid to make a mistake.

- **Time is on Your Side:** Don't feel rushed to race to a different scene or to make something happen if the players are staying in one place. If they are having fun, let it ride a little longer or gently nudge them if you feel they have found everything useful. Slow and accelerate time as needed to keep players engaged. If they're enjoying the game and things overrun a bit, you can always continue the adventure next session.

- **Confidence:** You got this! Don't worry if you are doing something wrong. If everyone is having fun, you are doing something right. If you make a mistake, acknowledge it, learn from it, and try again. Every mistake is just a happy accident and a chance to learn something new. You're a Gamemaster now and that's just part of the game.

You have all these tools at your disposal, and all of space and time to explore. Where will you go? There are plenty of options, which we'll look at in the next chapter. What are you waiting for? Let's get a shift on!

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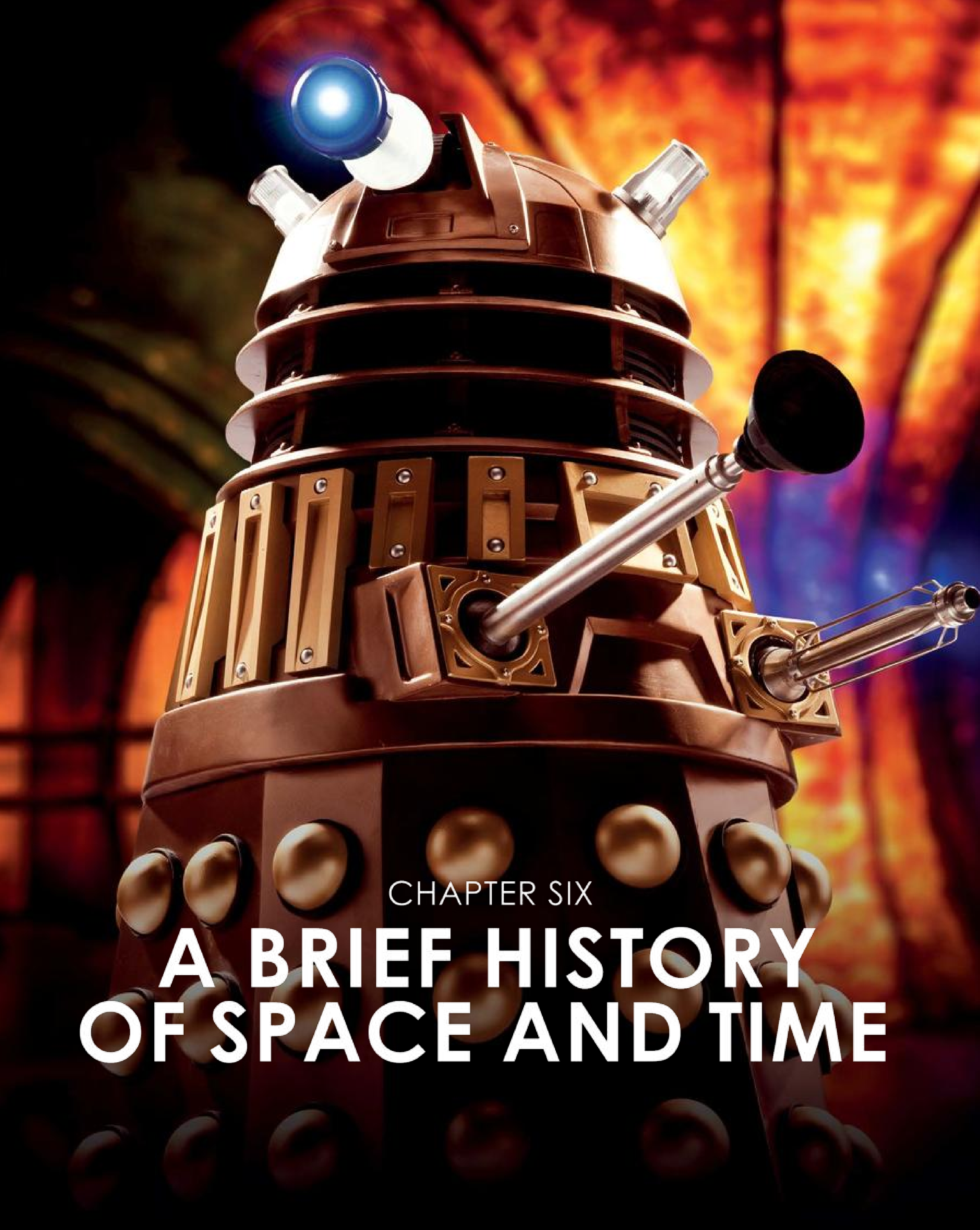


CHAPTER SIX

A BRIEF HISTORY OF SPACE AND TIME

Places to Go...

The Universe is teeming with life and brimming with adventure. Once you've got a TARDIS, the possibilities are endless; you can travel anywhere in all of time and all of space. From the moment the Universe was born, to the moment it winks out of existence. If you're an especially skilled pilot, you may even be able to push a little further than that, and find out what comes next.

But with all these possibilities before you, how do you know where to start?

The Doctor's travels have taken her all over the place, from prehistoric Earth and the times of early mankind, to the human enclave of Utopia, where the stars were winking out of existence around the final survivors of humanity. She's visited cities made of smoke, encountered people made of song, and shaken hands with a few creatures along the way.

In this chapter, we'll explore just a little of the Doctor's Universe, giving you some background information and the statistics you'll need to let your players explore. You'll find information on some of the Doctor's deadliest enemies, including the Daleks, the Cybermen, and the Master, as well as some of her oldest and closest friends. We'll take you to the far future, to encounter the inhabitants of The Wheel, and to the far-flung worlds of Draconia, Sontar, and Skaro.

The information in this chapter is intended to act as a starting point for you to create your own adventures. You can use the information here to replay some of the Doctor's greatest adventures, or as a springboard for brand new stories of your own. We've even suggested a handful of story ideas for some of the locations to get you started.

We'll be exploring the Universe by focusing on some of the people and places that mean a lot to the Doctor. We'll look at her adopted home on Earth, taking a whistle-stop tour of its history (and its future), and some of the many creatures that have attempted to invade it.

We'll then head out into the wider Universe, to her homeworld of Gallifrey and beyond, to find some of the strange, strange creatures who live there.

But first, we'll start at the very beginning.

In the Beginning

The origins of our Universe are shrouded in mystery, an enigma and source of hot debate. One legend suggests that everything began when the plague ship Terminus accidentally travelled back in time and exploded, paradoxically creating everything in the first place. A similar theory, put forward by a group of notable scientists around the year four billion, posits that this legend is true but that the vessel involved was actually called the Vipod Mor.

THE SOLITRACT

The Solitract was a creature of pure energy that existed before our Universe came into being. A bedtime story told to Time Lords, the Solitract is a conscious universe. At the moment of its creation, the Solitract tried to prevent the elements coming together to create Event One, but it was overpowered, forced outside of the newly-formed Universe and into its own plane of existence.

It existed outside of the Universe for billions of years, cold and alone, desperate to discover what it had missed out on. In the year 2018, it was able to form a bridge from its own realm through an anti-zone and to Earth, where it encountered the Doctor.

But the two worlds — the Universe, or N-Space, and the Solitract Plane — were incompatible, and it had to seal itself away once more to prevent its own destruction. Thankfully, the Doctor's promise that she and the Solitract would be friends forever has given the entity something to dream of in its loneliness.

The Hypokythra of Pletocene III are firm in their belief that there was no beginning to the Universe, but that it has always existed and will always continue to do so, and the Boglinites on Agoura swear everything began when their deity sat down at the end of a particularly long day.

The early millennia of the Universe are usually known as the Dark Times, marked out by chaos and rage. The first creatures to exist in the Universe were fearsome and huge, driven by hunger and primal instincts. It took billions of years before the first truly intelligent species began to develop and the earliest civilisations — collectively referred to as the Fledgeling Empires — were formed.

The creation of these empires didn't lead to a more ordered and civilised Universe, though. If anything, it made the situation worse as wars broke out across the systems, raging and rolling as new stars blazed into existence around them.

One of these early civilisations lasted more than a few millennia as the Universe expanded — the Time Lords of Gallifrey. Discovering the secrets of time travel, they set themselves up as masters of the Universe. They continued to wage wars against what they deemed the 'uncivilised creatures' from the Dark Times, and began to mold the Universe in their image.

Time Lords are forbidden from venturing back into the early days of Gallifrey's history, and as such the Dark Times are far out of bounds, with TARDIS programming prohibiting travel there. But then, when has anything as boring as a rule ever stopped the Doctor from seeking out a new adventure?

N-Space and E-Space

The Universe and its life forms exist in a form known as N-Space or 'Normal Space'. Other places outside N-Space also exist, such as E-Space, also known as 'Exo-Space'. N-Space is a living universe that has contained such significant planets as Gallifrey and Earth. Countless pocket universes exist alongside N-Space, and while most do not cause any problems, others such as the Solitract Plane cause ruptures in N-Space by their mere presence.

ADVENTURE HOOKS

The explosion of the TARDIS left a pocket universe where dozens of subtly different versions of the same place exist. Perhaps one of the characters escaped from that universe along with their doubles, and they are haunted by versions of themselves in dreams and reflections, or maybe they stumble into the pocket universe and get trapped here, encountering people they've already met who have no memory of them. Meanwhile, an anti-zone creature stalks their unique trails.

A cult called the Forgotten Universe worships the Solitract and seeks to bring its plane closer to N-Space. They believe that when the Universe cast the Solitract out, it rejected a vital part of itself and became fractured. Their agents travel across space and time seeking out places where they can bring a little more of the Solitract's influence into N-Space in the hope of someday merging the two planes. These could be recurring, misguided villains or a shadowy cabal manipulating events from behind the scenes.

A scientist is determined to build a new version of the Pharos Project, a radio antenna designed to contact aliens. He decrypts an ancient Logopolitan message that allows him to open a CVE into another universe. Of course, such passages go both ways, and it is up to the Doctor and her companions to close it before something truly terrible invades N-Space.

N-Space is bound by physical laws of gravity, motion, thermodynamics, and the conservation of mass and energy — though these are often bent and sometimes broken by the resourceful species within it.

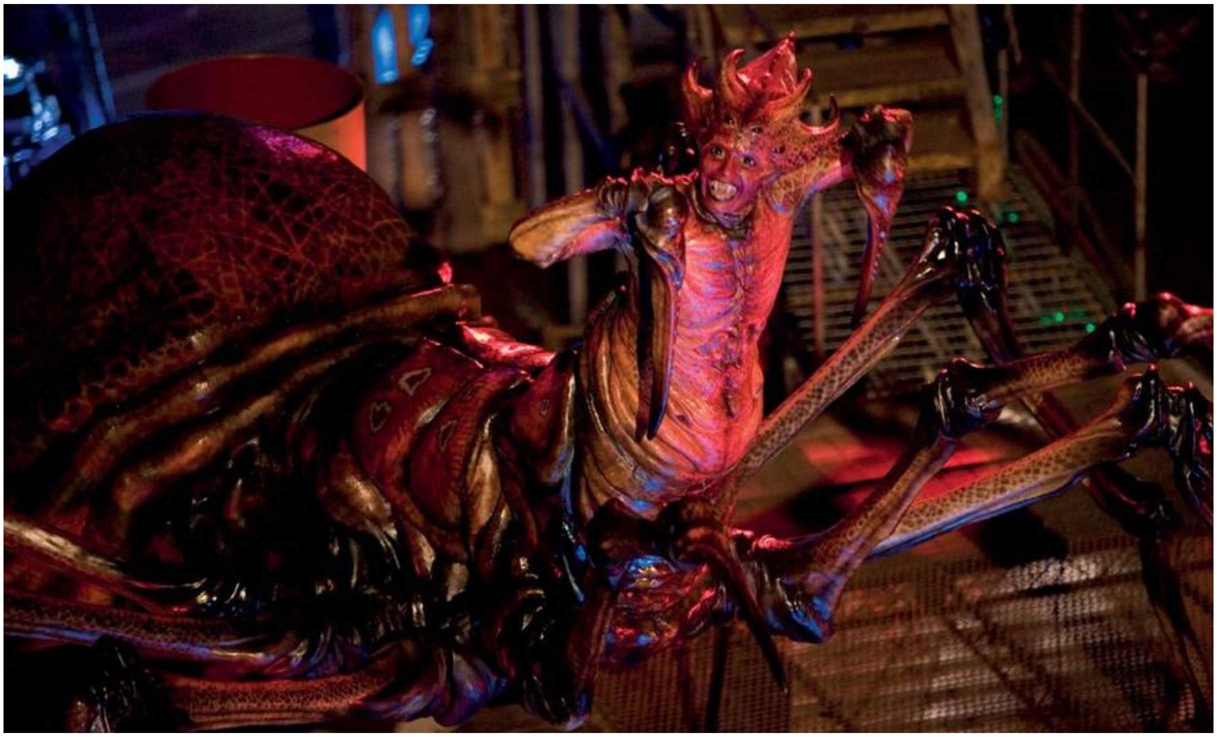
The bizarre universe of E-Space can only be navigated using negative coordinates, the negative counterpart to Normal Space. E-Space has a distinctive green tinge and its own planets filled with alien civilisations. Travelling outside the bounds of N-Space is dangerous and difficult. Charged Vacuum Emboitments (CVEs) are naturally-occurring space-time events that provide a fast but unpredictable trip to Exo-Space. Anti-zones are protective buffers the universe uses to defend itself when it is threatened by external forces.

While passages exist through anti-zones that allow N-Space inhabitants to pass into other planes, anti-zones will often have their own dangerous species and ecologies, and can collapse if the link between the planes is disrupted.

'The Gate' is at the centre of the meeting point of E-Space and N-Space. This strange dimension is a structure resembling an ancient stone passageway in an otherwise blank space. It is possible that many Gates exist at the meeting points between many dimensions. Theoretically, it might even be possible to use the Gate as a method of travelling through the Void, the howling space between dimensions.

The heat death of the Universe would have overtaken N-Space long ago, if it had not been for the actions of the Logopolitans. The Logopolitans created controlled CVEs to drain entropy away, but the Master's plans almost brought about the end of the Universe.

The Universe has faced destruction multiple times — but thanks to the Doctor and her companions' ingenuity and self-sacrifice, it remains whole. N-Space did come to an end when the destruction of the TARDIS by the Silence left fissures in space and time that would unmake the Universe, but the Doctor used the memory of the Universe contained within the Pandorica to reboot N-Space from the energy of the exploding TARDIS.



Earth

'Sol Three, also known as Earth. Population: Human'

Throughout history, the Doctor has been to an uncountable number of populated planets, but there's one to which the Doctor has returned more than any other — Earth. It was the Earth that the Doctor and Susan fled to upon leaving Gallifrey, and it was there the Doctor was exiled by his own people. Throughout her many lives, the Doctor's friends have often come from Earth. The fact is inescapable: the Doctor loves humans, and loves the Earth.

But she's not the only one. Since the very beginning, Earth has been the target of hostile aliens seeking to take control. Some legends suggest that it's the Doctor's fondness for our world that has led to this, implying that the planet is somehow important in the grand scheme of creation. Others suggest it's sheer misfortune, or perhaps aliens just like the look of Swansea.

In this section, we'll take a whistle-stop tour through the history of Earth. We'll meet some of the many species who have lived on the world, and who have tried to claim it for themselves.

The Dawn of Life on Earth

Earth was formed in the Dark Times, as the final act of a war between the Fledgeling Empires and the terrifying, spider-like Racnoss. Giant creatures standing nearly five metres tall, the Racnoss were born hungry, and were known to devour whole planets in an attempt to sate themselves. The war against the Racnoss had wiped them to near extinction when a single Webstar ship, housing the final nest of Racnoss children, fled to the location of what would become the Solar System.

The Sun was brand new, burning light into a previously forgotten area of the Universe, and it was bathed in this light that the Racnoss put themselves into hiding. Using the vast gravitational pull of their ship as an advantage, they drew in passing asteroids and debris, shielding themselves with it until a thick crust had formed around them, leaving the Webstar buried at the heart of the newly-created planet.

The planet lay dormant for a billion years, just a rock floating in space. The Fledgeling Empires rose and fell, and their war against the Racnoss passed first into memory, then into legend, and eventually out of thought altogether. It wasn't until another war touched the Solar System that the Earth would take another step forward. The Jagaroth were tall humanoids, with skin built up from thousands of tiny green tentacles. They set themselves up as perhaps the most advanced among the Fledgeling Empires, and it was jealousy from others of their position that ultimately led to their fate. Having fought off all of the terrifying monsters of the Dark Times, the Fledgeling Empires turned on themselves, and numerous smaller wars broke out between them.

In a war that lasted almost a century, the Jagaroth battled to near-extinction when the last surviving squadron landed on the barren Earth, setting down on the volcanic floor of what would later become the Atlantic Ocean. They soon discovered that there was nothing on Earth which could help them in their desperate fight, and moved to take off for somewhere new. Finding their regular engines were unsuitable for take off in Earth's atmosphere, they instead opted to use Warp Drive from the ground, but this plan backfired, and the species was wiped out in the resulting explosion.

The Jagaroth didn't die in vain, though. The power of the explosion was such that it caused a chain reaction in the primordial soup of the Earth, and the first sparks of life began to flicker and stir in the depths. As the Fledgeling Empires began to die away into obscurity, the result of their final great war was the birth of life on Earth.

The Age of Lizards

Although life on Earth went through hundreds of variations over millions of years — from single-celled amoebas through bacteria, plants, and insects, the first truly great age of life was dominated by a variety of lizard species.

The most famous of these, of course, were the dinosaurs, which roamed the Earth for 175 million years and have fascinated small children ever since. The Doctor once described a particular dinosaur as large and placid, recalling an earlier encounter with the creatures. Ironically, the Doctor has encountered dinosaurs more often outside their own era of history.

THE EMPRESS OF THE RACNOSS

The nest of Racnoss children wasn't the only survivor of the war with the Fledgeling Empires. Another Webstar ship, containing the Empress of the Racnoss herself, mother to their entire species, slipped quietly away from the battle and out to the very edge of the universe. She remained there for almost five billion years, sleeping in the dark, until awakened by a threat to her children.

On Earth, the Torchwood Institute had begun a scientific experiment to drill down to the centre of the Earth, and in doing so had awoken the sleeping children of the Racnoss. Drawn to her offspring, the Empress arrived in the skies above Earth on Christmas Eve 2007, and tried freeing her children and reviving their dormant species. The Doctor and Donna Noble were able to prevent the rebirth of the Racnoss, flooding their ship and drowning the young ones before they could lay waste to the Earth.

THE EMPRESS OF THE RACNOSS

Concept: Alien Queen

Focus: Brood

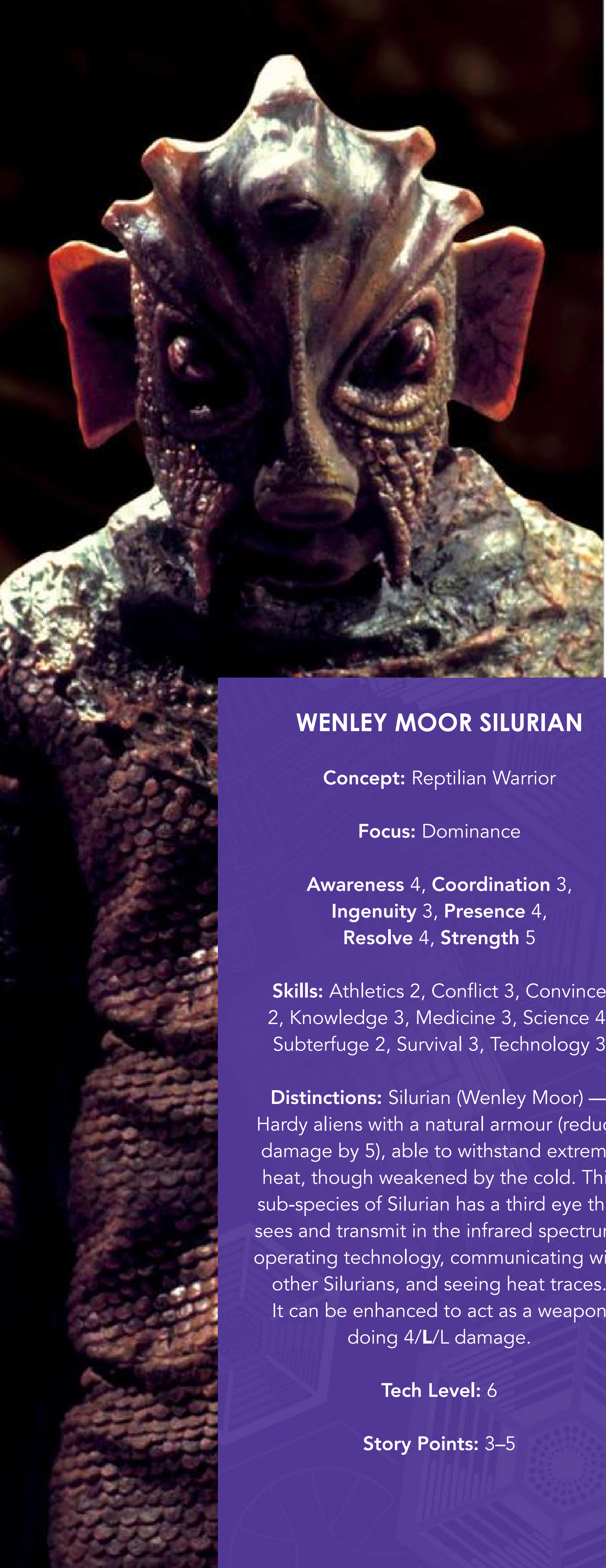
Awareness 3, **Coordination** 4,
Ingenuity 4, **Presence** 3,
Resolve 5, **Strength** 9

Skills: Athletics 5, Conflict 2, Craft 2, Knowledge 2, Technology 2, Transport 4

Distinctions: Racnoss — Tough and deadly, +2 damage in close combat from bite or stab, her tough skin reduces any damage taken by 2. Can produce web to hang from or trap victims (Strength 5, support over 1000kgs)

Tech Level: 7

Story Points: 8



Silurians

While dinosaurs were certainly the biggest and most well-known of the lizards, they weren't the most intelligent. That distinction belonged to the Silurians, and their aquatic cousins, the Sea Devils.

Although the appearance of the Silurians varied from region to region, they were all tall humanoid reptiles, often sporting a third eye in the centre of their foreheads, and a set of spiny ridges along the top of their skulls. They were the first highly advanced species to inhabit the Earth, and evidence suggests that they mastered the exploration of space, sending out vast ships containing examples of the varied life on their world, as a time capsule for the stars.

No one knows exactly how long the Silurians ruled the Earth, but it's likely to have been several millions of years. Some evidence suggests that they were still occupying the planet around the time that the earliest humans had begun to develop, and they regarded this young upstart species as being little more than apes.

Although the Silurian Empire flourished for an age, they were eventually forced into hiding by what they thought may well be the end of the world. Reports of the exact events vary, but it's generally believed that the arrival of a small planetoid close to the Earth's orbit was seen as a bad omen, and that the Silurians believed it may even collide with the Earth, rendering the atmosphere toxic to them.

Whatever the cause, the Silurians retreated underground, building a series of vast cities deep below the Earth's crust, entering into hibernation to await the day when they could return to the surface and reclaim their world.

With a few exceptions over the years, it seems that the Silurians' alarm clock didn't go off, and they overslept in their hibernation for many millions of years, with the earliest hives beginning to awaken properly during the 20th–21st centuries, largely as the result of human interference.

WENLEY MOOR SILURIAN

Concept: Reptilian Warrior

Focus: Dominance

Awareness 4, **Coordination** 3, **Ingenuity** 3, **Presence** 4, **Resolve** 4, **Strength** 5

Skills: Athletics 2, Conflict 3, Convince 2, Knowledge 3, Medicine 3, Science 4, Subterfuge 2, Survival 3, Technology 3

Distinctions: Silurian (Wenley Moor) — Hardy aliens with a natural armour (reduce damage by 5), able to withstand extreme heat, though weakened by the cold. This sub-species of Silurian has a third eye that sees and transmit in the infrared spectrum, operating technology, communicating with other Silurians, and seeing heat traces. It can be enhanced to act as a weapon doing 4/**L**/L damage.

Tech Level: 6

Story Points: 3–5

When the Silurians did finally awaken from their entombment, they were horrified to find that humanity had evolved, and usurped them as rulers of the Earth. To this end, they were quick to try and restore themselves to what they saw as their rightful place, and moved to wipe out humanity by whatever means necessary.

One group of Silurians awoken by a research establishment on Wenley Moor in England released a deadly virus, which was harmless to lizards but deadly to humans. The virus quickly spread from the remote moor all the way to London and the heart of British government, but the Doctor was able to develop a cure and stop the spread of the virus before it became a full-blown pandemic. The Doctor wanted to negotiate a peace between the Silurians and humanity, but his dreams of unification were halted when the Silurians' hibernation chambers were destroyed by the army.

Fifty years later, a larger colony of Silurians were awoken in the Welsh valleys when a mining project drilled too deep and breached the buried city's defences. Once again, both Silurians and humans reacted to each other with fear, but the Doctor wasn't willing to let this event end in the same way as before.

WELSH SILURIAN

Concept: Reptilian Warrior

Focus: Dominance

Awareness 4, **Coordination** 3, **Ingenuity** 3, **Presence** 4, **Resolve** 4, **Strength** 5

Skills: Athletics 3, Conflict 3, Convince 1, Intuition 2, Knowledge 3, Medicine 2, Science 2, Subterfuge 1, Survival 3, Technology 1

Distinctions: Silurian — Hardy alien with a tough natural armour that reduces damage by 5. They can survive in extreme heat, and are weakened by the cold. They have a natural weapon in the form of a long tongue (range 3m) that injects a poison. (Victim must pass a Strength + Resolve roll every hour to avoid mutation or death) Weapon: Silurian gun (4/**L**/L or capable of firing stun gas)

Tech Level: 6

Story Points: 3–5

THE PATERNOSTER GANG

One of the Doctor's greatest friends was from a hive of sleeping Silurians. Vastra had lived a long life already by the time her species went into hibernation, and in later life would tell stories of prehistoric Earth, and the dinosaurs that lived there. She was buried beneath what would one day become London, and remained silent and sleeping until the late 19th century, when expansion works to the London Underground system breached their hibernation chambers and unwittingly killed the rest of her hive.

Vastra was the only survivor of what she saw as an attack against her kind, and sought revenge in the tunnels of the underground, killing several before the Doctor was able to intervene. The Doctor convinced her that it had been a genuine accident that destroyed her sisters, and that the world had moved on from what it once was The Doctor saw that Vastra was intelligent and enquiring, and showed her that there was just as much beauty to be found on Earth now that humans had become the dominant species. Slowly, she integrated herself into Victorian society, and came to relish being an outsider in a strange new world. She moved into a terraced house — 13 Paternoster Row — and was able to use her natural instincts to help solve crimes around the city and beyond.

During her time at the house, she married a young woman called Jenny Flint, who became a crucial part of her crime-solving lifestyle. Together, with a resurrected Sontaran called Strax, their detective adventures have become the stuff of legend.

ADVENTURE HOOK

We have yet to see how humanity will rise to the challenge of sharing their world with the Silurians — and maybe their re-emergence in the early 22nd century is an ideal setting for your players to find themselves?

Appointing his companion, Amy Pond, to act as negotiator for humanity, they worked for days to develop a potential peace treaty, but the situation was complicated by militant factions on both sides. Ultimately a deal was struck — the Silurians would return to hibernation for a period of one hundred years, and by the time they awoke, the Earth would be ready for them. Humanity would need to work together to find a way that both species could live in peace.

Sea Devils

At the same time the Silurian Empire was flourishing on the land, the seas were home to another species of intelligent lizards — the Sea Devils.

A similar height and general shape as the Silurians, the Sea Devils usually sport only two eyes, a beak-like mouth, and large fins protruding from the back of their head to aid in swimming at great speeds. Working together with the Silurians, the Sea Devils went into a hibernation of their own in caves at the bottom of the ocean, but due to their remote nature these chambers have been breached by modern humans far less often.

The Rise of Civilisation

Since the very beginning of human life developing on Earth, the planet was largely ignored by the wider Universe. By the 21st century, it had only achieved the status of a 'Level Five' planet, which the Shadow Proclamation declared as being barely more than a lump of rock. But alien life did occasionally make its way to Earth throughout human history, and often with the intention of taking over what they thought would be an easy target - sometimes, with the desire to alter the course of Earth history altogether, to manipulate time to their own ends.

WARRIOR SEA DEVIL

Concept: Fearsome Aquatic Warriors

Focus: Territorial

Awareness 3,
Coordination 2(Land)/5(Water),
Ingenuity 4, **Presence** 4,
Resolve 4, **Strength** 4

Skills: Conflict 4, Science 2,
Survival 3, Technology 2

Distinction: Sea Devil — Aquatic creature,
uncoordinated on land. Armoured
scales reduce any damage by 5, and are
susceptible to high frequency sound.
Weapon: Sea Devil Gun (4/**L**/L)

Tech Level: 6

Story Points: 3–5

Sometimes this is for a good reason, such as when the Alliance sent the Cyberium back through time to try and stop the genesis of a new CyberEmpire. More often than not, such tampering with history is for selfish or destructive reasons. Below are a few of the Doctor's more recent encounters with aliens trying to invade or alter the Earth in the past.

Robot Knight Incursion of 1190

Robots from the 29th century were questing for a place called the Promised Land, actually the Nethersphere trap laid by Missy. When they crashed their ship in Nottingham in 1190, the robots disguised themselves as medieval knights and turned their ship into a castle. They converted the Sheriff of Nottingham into an unaging cyborg and promised to help him take the throne of England in exchange for his aid. The damaged ship's engines leaked radiation into the surrounding area, where it combined with their information on cultural camouflage to inspire a Hollywood-perfect version of Robin Hood and his Merry Men to liberate the local peasantry.

ROBOT KNIGHT

Concept: Crusading Robot Knight

Focus: 'Promised Land'

Awareness 2, **Coordination** 3, **Ingenuity** 2, **Presence** 2, **Resolve** 3, **Strength** 5

Skills: Conflict 3, Knowledge 3, Medicine 2, Technology 3, Transport 2

Distinctions: Robot — Armoured body reduces damage by 4, and it is capable of firing a disintegrator beam (4/**L**/L) from the slit in their helmet

Weapons: Sword (+2 one-handed/+4 Damage when used two-handed)

Tech Level: 6

Story Points: 3

The Robot Knights are strong and resilient but slow. Their most fearsome weapon is a purple cross-shaped energy beam in their foreheads that can burn people alive. They have an entirely utilitarian view of people: they consider living beings 'units' fit only for designated purposes, and have no concept of individual rights or desires. The best way to damage the robots is to reflect their own energy weapons back against them, though they can also be controlled through a central device linked into their ship's computer.

The Morax Resurgence of 1612

The Morax are a species of sentient mud aliens who can puppet the bodies of other life forms. They took to the stars, using the bodies of other species to incubate more of their kind. Like a plague, they swept across the galaxy, until they were eventually defeated and forced to stand trial for their atrocities. Their prosecutors refused to execute the Morax, instead burying them as a conscious

MORAX MONARCH

Concept: Viral Sentient Mud

Focus: Spread

Awareness 3, **Coordination** 2,
Ingenuity 2, **Presence** 3,
Resolve 4, **Strength** 4

Skills: Athletics 2, Conflict 3, Convince 3, Craft 2, Subterfuge 3

Distinctions: Morax — A sentient mud creature immune to damage other than from a special alien wood. Able to infect both the living and the dead to control those around them.

Tech Level: 3

Story Points: 5

and primordial ooze on an unremarkable planet — Earth — trapped forever beneath an advanced biomechanical security system, a prison disguised as a tree.

In the 17th century, damage to the prison tree allowed the Queen of the Morax to escape and infect a local landowner, Becka Savage. She used the Pendle Witch Trials to gain more vessels for her soldiers with the aim of using King James I as a vessel for the King of the Morax. The Doctor and her companions resealed the prison, where the Morax have lain dormant ever since.

The Monarchs of the Morax need only sting another sentient being, injecting a small part of themselves into their victim's bloodstream. This manifests as a black mark weeping mud that spills from the victim's eyes and nose as the infection spreads throughout the host body. When the host's will is fully subsumed, they take on the muddy visage of the Morax.

Morax soldiers are less subtle, creeping through the earth to puppet buried corpses. They move slowly in these borrowed forms, weeping mud from the eyes whilst hissing and gurgling as their only means of communication. The wood of an ancient alien tree is the only known weapon against the Morax and can be burned to produce smoke that is toxic to the Morax but safe for other life forms.

The Skithra Abductions of 1903

More recently, at the turn of the 20th century, Nikola Tesla was kidnapped by Skithra hoping he could fix their hive ship filled with looted technology. Sending a signal from Mars, when Tesla answered he made himself a prime candidate to help repair their ship using the scavenged technology they had accumulated.

ADVENTURE HOOKS

A new high-class spa boasts using a unique mineral found in the mud of Pendle Hill. People certainly come back from their treatments changed. Gwendolyn Fox's ambitions to create an exclusive spa for the rich and famous were frustrated by bad luck and bad investments until she discovered the journal of her ancestor, Becka Savage, who wrote of a 'demon army' under Pendle Hill. Gwendolyn made a deal with the Morax Queen: in exchange for her company's success, she would help the Morax infect the most powerful people in the country through the mud of the hill.

The Trees of Cheem are being invaded by a splinter group of the Morax and contact the Doctor for help. Cheem holds one of the alien trees that can be used to defeat the Morax, but it has been locked away in an ancient forest temple. The characters must undergo the perilous Trials of the Grove to prove themselves worthy to retrieve it and stop the Morax before they infect all life on the planet Cheem.

SKITHRA

Concept: Alien Scorpion Scavengers

Focus: Technology

Awareness 2, **Coordination** 3, **Ingenuity** 3, **Presence** 3, **Resolve** 5, **Strength** 6

Skills: Athletics 3, Conflict 3, Intuition 1, Knowledge 3, Subterfuge 4, Technology 1, Transport 2

Distinctions: Skithra — Scorpion-like hard carapace reduces any Damage taken by 4. Capable of climbing walls, and firing an electrical charge from its stinger (4/**L**/L). Their hive mind means if the Queen is destroyed, her drones are killed as well. Mimic — The Skithra have developed the ability to mimic the appearance of other beings, though this isn't perfect and usually detectable by their strange behaviour and unnatural eyes.

Weapons: Anything salvaged, from Sontaran Rifles to Silurian Guns.

Tech Level: 6

Story Points: 4

The Skithra are scorpion-like aliens with dark green and black bodies covered with segmented plates. They are able to disguise themselves as other species, but the red electricity they use to disable or kill their enemies causes their eyes to glow red. In their natural forms, the Skithra have a wicked, stinging tail that gathers energy and sends out a burst of lightning that can burn people to ashes. The Skithra are scavengers, adapting the technology of other species and repurposing it to serve their aims. Their modifications are messy and imperfect and compromise the efficiency of the original device's design, leading to wild energy readings and unpredictable effects.

Krasko's Temporal Interference in 1955

Krasko is a mass murderer from the future who travelled back in time to disrupt the Montgomery Bus Boycott of 1955, one of the key events in the fight for civil rights in the United States. Krasko's motives are murky, but he seems to be driven by a desire to delay or disrupt the dismantling of racial segregation in the United States of America. Krasko was imprisoned for a long time in the Stormcage Containment Facility, but he was released under a rehabilitation program, identified by a tattoo on his wrist. Offenders are fitted with neural inhibitors that cause debilitating pain if they attempt to harm another person. Krasko retrieved the Vortex Manipulator of a Time Agent and showed remarkable ingenuity at blending in with the

etiquette and dress of the time period, but he was ultimately defeated with his own temporal weapon, stranded in the time of the dinosaurs.

The UNIT Era

Earth was already the target of a number of threats and attempts to alter its history, but when humanity reached the 20th century, the Earth started sending out radio signals, emitting all manner of forms of detectable energy and electricity. The planet started making enough noise to attract the attention of species that might otherwise never have noticed it.

UNIT

The Doctor is amazing but, and we say this with love, is not always around when you need her. She comes through in the end, but it's good to have a backup plan. That plan was UNIT, a multi-national military and intelligence organisation that worked to protect the Earth from alien threats.

Originally, UNIT was set up as an arm of the United Nations (as the United Nations Intelligence Taskforce). However, as time went on, humanity realised that threats to Earth needed to be met not just by a few nations, but by the planet as a whole. UNIT became the 'UNified Intelligence Taskforce' and pledged to protect all the people of Earth rather than just a few member states. While the organisation received funding from various nations, no country was given preferential treatment due to its contributions, and no nation needed to contribute to be offered protection. This reputation as a neutral power looking to protect everyone gave the organisation unparalleled access across the borders of various countries. As UNIT moved away from direct oversight from any particular nation, it gradually slid away from traditional chains of command to operate with more independence.

Following financial disputes and the withdrawal of funding, UNIT appears to be no more. What this means for the defence of the Earth, and the storage of the dangerous recovered technology in the Black Archive, is uncertain.

KRASKO

Concept: Time-altering Mass Murderer

Focus: Killing

Awareness 4, **Coordination** 3,
Ingenuity 4, **Presence** 3,
Resolve 3, **Strength** 4

Skills: Athletics 2, Conflict 3,
Knowledge 3, Science 2, Subterfuge 4,
Technology 4, Transport 2

Gadgets: Vortex Manipulator, Temporal Displacement Gun

Tech Level: 8

Story Points: 6

UNIT Personnel

UNIT was divided into two sections: military and scientific. While the military formed the command structure, no team went into the field without scientific support; UNIT didn't just want to know what to shoot at. A scientific team able to analyse the threat and work out a containment protocol was a vital part of any mission.

Military personnel were recruited from the standing armies of most nations, although they had very strict vetting procedures. They didn't just want soldiers, they needed operatives and agents. Teams that could assess a situation without freaking out at its alien nature. They also needed to work alongside people of all nations. If you couldn't get on well with other humans, you wouldn't do very well with alien encounters.

Scientific members came from anywhere, and UNIT accepted a wide variety of disciplines. Even with generous research grants on offer, UNIT was a military organisation and many scientists were very concerned about what their work would be used for. This meant that a lot of scientists acted as consultants rather than full UNIT members. As well as soldiers and scientists, UNIT also employed a wide ranging logistics staff that kept the operation running. They also moved into intelligence operations to root out more insidious threats, recruiting from the intelligence services to allow them to field teams of agents in more investigative and clandestine operations.

The Tower of London and the Black Archive

While UNIT used a lot of military bases, it needed somewhere to keep its secrets. UNIT had a series of secret installations across the planet where they carried out intelligence operations or a place away from prying eyes.

The main headquarters of UNIT was located in a secret section of the Tower of London. It's not the most adaptable building, but it allowed operatives to come and go easily with easy reach to the city. It's also very secure, given it is where the Crown Jewels are stored, but beneath the castle was one of the main Black Archive storage areas for UNIT.

When defending the Earth for so many years, UNIT accumulated many spoils, such as disintegration blasters, cloaking technology and warp-capable spacecraft. UNIT conducted scientific research to understand all these devices and learn new technological secrets. However, the primary goal of the Black Archive was to keep all this dangerous material safe and secure where it couldn't hurt anyone — or blow up the planet. Quite often, destroying such technology is either dangerous or impossible, so storage was the only option.

While the Tower of London was one of the main sites, the Black Archive as a whole was spread across several locations worldwide, to ensure no one place had everything. It ensured these dangerous and powerful weapons were not in the territory of any single country. Each site was linked by repurposed teleport, so once you had access to the system, you could move around the different sites.

Access was heavily restricted to any Black Archive site. Those who worked there were often subjected to a memory wipe when they left. This could mean that, since the defunding of UNIT, only a handful of former high-ranking personnel even know these archives still exist.

Torchwood

UNIT may have been the most well known counter-extraterrestrial organisation, but it was not the only one, or the first. After an encounter with the Doctor in 1879, Queen Victoria realised that her empire was potentially under threat not only from terrestrial rivals but possibly alien invasion. She founded the Torchwood Institute, an organisation with remit to protect the British Empire from extraterrestrial threats. With almost unlimited funds, they aggressively pursued alien technology and sought to create a variety of weapons against alien invasion. However, it was never done openly or in the service of Earth as a whole, only Britain mattered to Torchwood.

Eventually Torchwood overstepped their mark in an attempt to claim a new power source by opening a breach between dimensions, allowing both the Daleks and Cybermen to invade. Luckily, both alien forces were more interested in destroying each other than Earth, but they still did untold damage and destroyed all of Torchwood's central command.

This was not the end of Torchwood as an organisation though. Other agents continued the work, muddling along as best they could without central leadership. Captain Jack Harkness took control of the remains of Torchwood and changed its focus to protecting all the Earth rather than just the United Kingdom.

UNIT Case Files

Earth has come under alien attack with alarming regularity, especially in the 20th century. In its comparatively short existence, UNIT built an extensive selection of case files with all manner of alien encounters. It is sad just how many species in the Universe have used up their own water, poisoned their air, or wasted their natural resources to the point where they need to steal from others. However, seeing what humans have done to the planet, it is equally sad humanity has not heeded this warning.

Another reason the Earth is a subject of invasion may actually be the Doctor. In the past, the Doctor was marooned on Earth by the Time Lords, where she worked with UNIT as their scientific advisor. While she worked to protect the Earth during this time, it was also the time the most species attempted to invade. Some may have thought that any planet the Doctor protected must hold something especially valuable. While the Doctor's guardianship of the Earth should never be underestimated, it is hard to wonder if the planet might not have had so many invasions if she'd been stranded somewhere else. The following are a selection of alien threats that UNIT and the Doctor have had to face to keep the Earth safe.

The Yeti and the Great Intelligence

Some threats are not as alien as they might appear. The Great Intelligence is one such being, originally created on Earth in the later 1880s, almost by accident. It began as a cloud of crystalline, snow-like particles that formed a bond with the scientist Dr Simeon. He developed dangerous technology to give the creature sentience and form that caused the death of several in the process.

The Doctor was not in time to stop the amalgam of Dr Simeon and the now-sentient now creature becoming an independent entity. This new creature was little more than a disembodied mind, but one of immense power. It renamed itself 'the Great Intelligence' and survived to pursue its own agenda.

With no physical form, the Great Intelligence is always the mastermind behind the scenes using a variety of agents to pursue its plots. One of its favourites are the Yeti: fur-covered robots with deadly claws. The Doctor first encountered them in the Himalayas. Later, the Brigadier's proto-UNIT taskforce encountered them in the London Underground where they stood out a little more. The Yeti might look cuddly, but their huge, lantern-like eyes are unnerving when they come out of the darkness, and their steel claws are deadly. Thankfully, they can be deactivated easily by removing the spherical power source inside them.

The Great Intelligence developed a way to collect the minds of people looking for free wi-fi in the early 21st century and returned to lure the Doctor to his own grave at Trenzalore. It is a dangerous foe, as it is almost completely indestructible and it always plans its deadly schemes behind layer upon layer of obfuscation.

Autons and the Nestene Consciousness

With their homeworld of Polymos destroyed in the Last Great Time War, the Nestene Consciousness has sought to invade and colonise other worlds. Targeting polluted planets that have a heavy reliance on plastic, the central intelligence would eject parts of itself housed in football-sized energy units that would make planetfall and begin their take-over.

MARK I YETI

Concept: Huge Robot Guard

Focus: Obey

Awareness 2, **Coordination** 3,
Ingenuity 1, **Presence** 2,
Resolve 4, **Strength** 7

Skills: Athletics 4, Conflict 4

Distinctions: Robot — A huge, fur-covered robot. Tough armoured body reduces any damage taken by 8. They are armed with deadly steel claws (4/**9**/13)

Story Points: 3–4

AUTON DRONE

Concept: Animated Plastic Foot Soldier

Focus: Obey

Awareness 2, **Coordination** 2, **Ingenuity** 1, **Presence** 1, **Resolve** 2, **Strength** 5

Skills: Conflict 2, Subterfuge 1

Distinctions: Animated Plastic — Made of plastic, they are tough (reduce damage by 5) and immune to small-arms fire. The only way to stop them is to block the controlling signal from the Nestene Consciousness.

Weapon: Blaster (4/**L**/L) — Concealed in the Auton's hand, it can disintegrate a target entirely at maximum power.

Tech Level: 7

Story Points: 1–2

The Nestene Consciousness is a collective mind, described as 'a disembodied, mutually telepathic, intelligence' where the central mind is aware of what is happening to its various splinters and offshoots, monitoring its victories and defeats. Manifesting as a mass of energy or as a vast blob of molten plastic, the Nestene's actual biological form is unknown.

The Nestene's first attempt to invade Earth used a plastics factory as a cover to create their most notorious soldiers — the Autons. They came close to destabilising the British government using sophisticated Auton replicas. Thankfully, the Doctor was on hand with UNIT to prevent a full invasion.

Autons, created from plastic and animated by a portion of Consciousness, are the most common and deadliest tools of the Nestene Consciousness. Drones have the outward appearance of blank-faced plastic mannequins, making shop window dummies the perfect disguise ready to animate and attack. They are the 'muscle' of the Nestenes' attempts to colonise human planets and are armed with an energy weapon housed in the arm. These are deadly to organic life, and on full power can disintegrate an enemy completely.

More sophisticated than the drones, the Nestene can create Auton duplicates — copies of people to infiltrate the military or government, or to get close to potential threats to their invasion. They spread disruption and confusion in a planet's organisation by replacing significant people in power and countermanding orders. Outwardly, these Auton duplicates are incredibly similar to their targets, but their skin often has a strange plastic sheen that can betray their true nature. These duplicates are armed with the same energy weapon as a drone, but some can morph their limbs into tools and weapons.

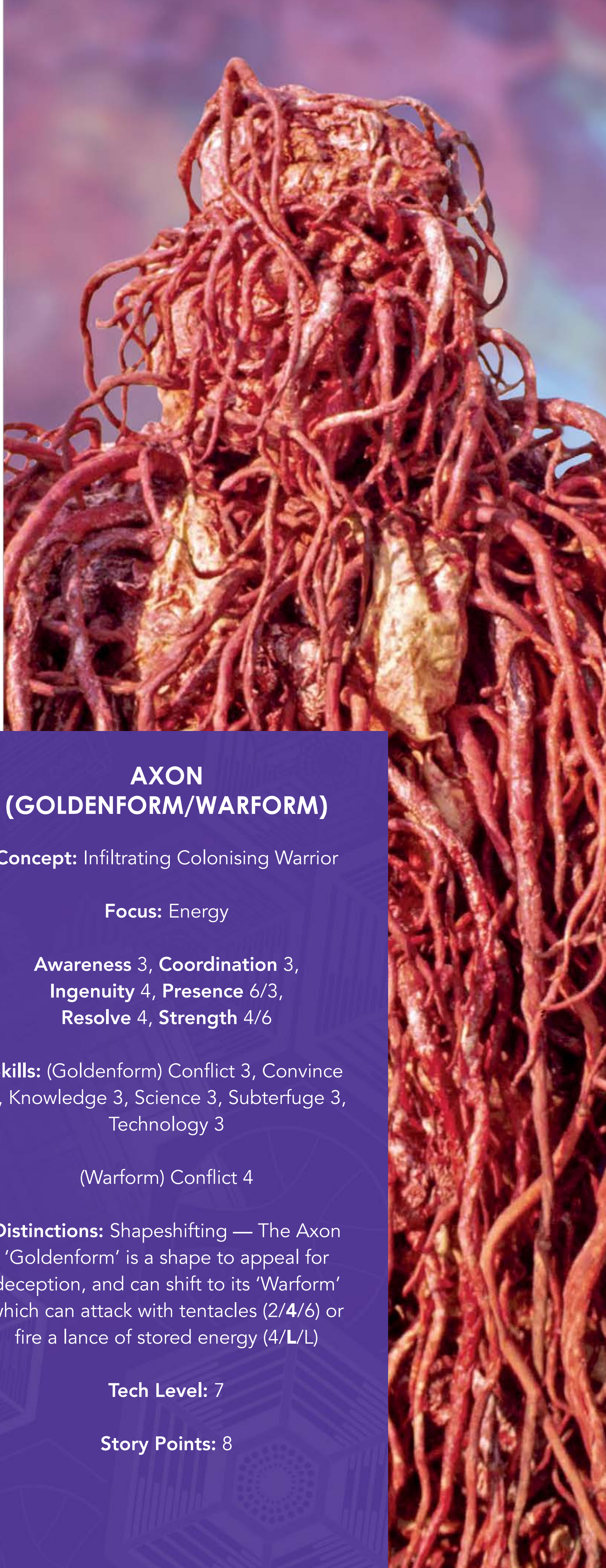
Autons are incredibly difficult to destroy, being immune to most small-arms fire. Larger weapons and explosives are more effective, but if they are cut off from the Nestene Consciousness, they cease being animated.

In addition to the Auton drones and duplicates, the Nestene Consciousness can infuse inanimate objects made of plastic with a portion of intelligence and mobility, including wheelie bins, plastic flowers, dolls, and even telephone cables.

The greater the portion of the Consciousness that enters the plastic, the greater the independence. Drones have almost no will of their own, whereas duplicates possess memory traces and personality traits of the original. Sleeper agents, such as the Roman legion created as part of the Alliance's plan to trap the Doctor in the Pandorica, were unaware of their true nature as Autons, believing themselves to be human until activated.

Axos

Some invaders can be exceptionally subtle, and the Axons might have easily dominated Earth without a shot being fired. These gold-skinned humanoid creatures arrived openly in a single spacecraft with a message of peace and cooperation. They claimed to be a small group of refugees from a lost planet hoping to find a home with humanity. In return for being allowed to stay, they offered 'axonite', a nanotechnological substance able to take the form of anything with just a thought. It would make building anything simple and end possibly both poverty and hunger across the world. The offer sounded too good to be true, and it was.



AXON (GOLDENFORM/WARFORM)

Concept: Infiltrating Colonising Warrior

Focus: Energy

Awareness 3, **Coordination** 3, **Ingenuity** 4, **Presence** 6/3, **Resolve** 4, **Strength** 4/6

Skills: (Goldenform) Conflict 3, Convince 5, Knowledge 3, Science 3, Subterfuge 3, Technology 3

(Warform) Conflict 4

Distinctions: Shapeshifting — The Axon 'Goldenform' is a shape to appeal for deception, and can shift to its 'Warform' which can attack with tentacles (2/**4**/6) or fire a lance of stored energy (4/**L**/L)

Tech Level: 7

Story Points: 8

In fact the Axons were horrific tentacle-covered blob creatures, and they were not just a few refugees but an invasion force. Axons were part of a single creature, Axos - as was their gift of axonite. While axonite did as they promised, it also drained energy from anything near it. As humanity spread axonite across the world, they laid an infrastructure for the Axons to drain all the energy from the planet. Thankfully, the Doctor and UNIT uncovered the plan in time to stop them, ironically with the help of the Master.

Giant Spiders

Spiders are nightmare fuel for plenty of people, even when they are tiny. This shouldn't really be a surprise, they are one of nature's finest hunters and most patient predators.

On the distant planet of Metebelis III, a spacecraft crashed, founding an accidental colony for its human occupants. However, a few spiders had also made the trip, and soaked in the energy of the crystals on the planet until they gradually evolved not only in size but in mental power.

GIANT SPIDER

Concept: Mutated Arachnid

Focus: Survive

Awareness 3, **Coordination** 4,
Ingenuity 2, **Presence** 3,
Resolve 5, **Strength** 8

Skills: Athletics 5, Conflict 2, Craft 2, Survival 3

Distinctions: Giant Spider — +2 damage in close combat from bite or stab, and its tough skin reduces any damage taken by 2. Can produce web to hang from or trap victims (Strength 4).

Tech Level: 1

Story Points: 5

The 'eight legs' rose to control the planet by psychic domination, turning the humans into nothing more than livestock. Their reign came to an end when the Doctor faced the greatest of them in a battle of wills to control the powerful crystals.

Unfortunately, giant spiders can also occur closer to home. An illegal dumping ground for industrial biological waste in Sheffield caused the local spider population to mutate and grow. A range of giant spiders began to swarm in the area, having grown in number underground before venturing out. The Doctor and companions were able to uncover the illegal activities that led to their creation.

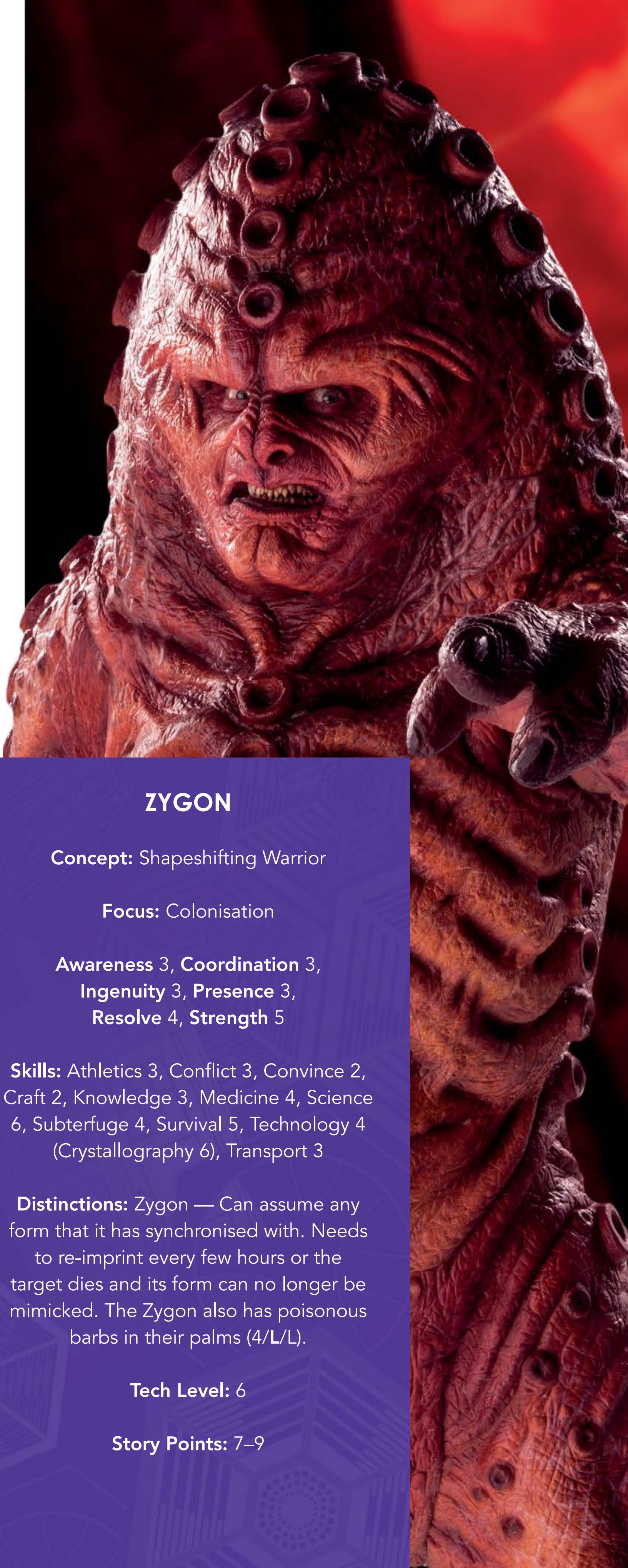
Zygons

Zygons are humanoid aliens with large, domed heads and covered in rows of suckers. Their home planet, Zygor, was destroyed in the early days of the Time War and since that catastrophe, they have been a nomadic species, searching the galaxy for planets to colonise.

They have the power to assume the shape of other species, though a captured 'original' must be kept alive to refresh the body print regularly. In their natural form, they are capable of delivering a sting with their hands or tongue which can paralyze, stun or kill. They can also generate deadly electrical bolts using their hands. They are longer lived than humans, with a lifespan of many hundreds of years.

Though naturally aggressive towards other species, Zygons can be reasoned with. On several occasions, diplomacy has led to treaties between Zygons and other aliens, where military conflict has failed. They are a very proud species, which can be interpreted as arrogance.

Zygons, though nominally united under a High Command, are divided into various clans or factions, which have differing aims and alliances, and find themselves in conflict with each other. These factions are usually led by a Warlord, such as the Warlord Broton, who in the late 20th century, tried to conquer the Earth using a cybernetically enhanced Skarasen to destroy oil rigs and attack an energy conference.



ZYGON

Concept: Shapeshifting Warrior

Focus: Colonisation

Awareness 3, **Coordination** 3, **Ingenuity** 3, **Presence** 3, **Resolve** 4, **Strength** 5

Skills: Athletics 3, Conflict 3, Convince 2, Craft 2, Knowledge 3, Medicine 4, Science 6, Subterfuge 4, Survival 5, Technology 4 (Crystallography 6), Transport 3

Distinctions: Zygon — Can assume any form that it has synchronised with. Needs to re-imprint every few hours or the target dies and its form can no longer be mimicked. The Zygon also has poisonous barbs in their palms (4/**L**/L).

Tech Level: 6

Story Points: 7–9

Broton's base was his crippled ship at the bottom of Loch Ness, where it had rested since at least the 12th century. Sightings of the Skarasen gave rise to the legend of the Loch Ness monster.

A Zygon impersonating UNIT operative Petronella Osgood worked with her human counterpart to set up Operation Double, which allowed 20 million Zygons to peacefully settle on Earth. The Zygon High Command on Earth under Operation Double was opposed and secretly replaced by a rebel faction known as Truth or Consequences, who wished to end the ceasefire between humans and Zygons. The Zygon Osgood was later tragically murdered by Missy.

The Slitheen

The inhabitants of Raxacoricofallapatorius are grouped into large families, and are generally quite a peaceful species for the most part. However, the Slitheen family are a group of notorious criminals, even among their own people. They are not looking to invade and conquer, but they will stop at nothing in the pursuit of profit and wealth. It matters little to them how many lives are lost as long as they get what they want. One such plot involved tricking the people of Earth to destroy the planet in a nuclear exchange so they could sell the planetary remains as radioactive starship fuel.

SLITHEEN

Concept: Profiteering Alien Exiles

Focus: Wealth

Awareness 3, **Coordination** 3, **Ingenuity** 3, **Presence** 4, **Resolve** 5, **Strength** 8

Skills: Athletics 2, Conflict 3, Convince 2, Medicine 2, Science 2, Subterfuge 4, Survival 2, Technology 2, Transport 3

Distinctions: Raxacoricofallapatorian — Giant aliens armed with claws (+2 damage), they can disguise themselves as other beings using compression fields, but their calcium-based bodies are reactive to acetic acid (taking 4 points of damage every Round). Natural weapons of poison dart finger (2/**5**/7) and poisonous gas breath (1/**3**/4), close range

Tech Level: 6

Story Points: 3–5

Fire action

Slitheen are large green aliens with bloated bodies, baby-like faces and huge clawed hands. Other Raxacoricofallapatorians come in a variety of other colours depending on their family. The Slitheen have developed a rather repulsive technology that lets them wear the skin of another person as a disguise. They need someone quite large, but a gas exchange system allows their bulk to compress inside the suit. Slitheen can take the suits on or off by unzipping them from the forehead, but the gas exchanger gives them excessive flatulence while they wear the suit.

Earth's Future and Venturing into Space

Humanity's journey into space has been beset by trials and obstacles. From the first Moon landing in 1969, humanity has spread into the stars. First, across the Moon, then to the founding of the first colony on Mars in 2058, into the rest of the solar system, and beyond. In the future, humans form empires and alliances, build corporations spanning multiple systems, place space stations in every sector and found colonies on a dizzying array of planets. They use Sanctuary Bases for detailed surveys and hubs for colonisation in distant star systems where the Earth's Sun, or Sol, is only a gleam in the night sky.

While humans have not always been a welcome presence on the galactic stage because of their expansionist tendencies, they have provided some great innovations in communication and commerce through their scientific endeavours. Humans are known for both daring exploits and foolish over-reaching, often mining or excavating without thought for the consequences. They embrace other cultures but are often too arrogant to listen to alien species they do not understand.

The mysterious and tragic destruction of Bowie 1, the first Earth colony on Mars, and the death of its commander, Adelaide Brooke, could have set humanity's ambitions towards space travel back, but instead it spurred Susie Fontana Brooke to follow in her grandmother's footsteps, and she captained the first lightspeed ship from Earth to Proxima Centauri. One of her descendants even created a new species when they fell in love with a Tandonian prince. By the time the Earth burned up in Sol's expansion, it was said that humanity had touched every star in the sky and their integration had led to the creation of hundreds of new species. Even when Earth was gone, humans still yearned for a connection to their history and built New Earth as the heart of their culture.

The Moon

Earth's moon, or Luna, is a barren rock with no atmosphere and low gravity in orbit around the Earth, but it has become a vital stepping stone in humanity's voyage into space. The Moon was the site of the earliest space colonies and a gate to the rest of the solar system, eventually becoming home to cities and universities on a par with those of Earth.

Unbeknownst to humanity, the Moon was never simply an orbital rock: it is the egg of an ancient space-faring alien species which lay dormant for millions of years. As the alien inside the Moon grew, it increased the Moon's gravitational pull and caused flooding across Earth. The Moon alien's hatching in 2049 led to it laying another egg to replace the old Moon as it flew off into space, but Earth still suffered turbulent environmental effects for decades after.

THE MOONBASE

Moonbase Laika, known just as 'the Moonbase', is a facility set up by UNIT to monitor interplanetary activity and act as a research station. It has changed hands a number of times over the decades, used by various government organisations for scientific or military endeavours. In the 2050s, a weather control base was installed on the Moon, using a gravity-manipulation device called the Gravitron to change the weather on Earth. The power this device wielded over the Earth made it a sensitive piece of equipment: even the smallest miscalibration could cause immense damage to major cities. The Cybermen sought to subvert the Gravitron to destroy all life on Earth, but the Doctor turned it on the Cybermen and sent them floating into space.

THE WHEEL

Space Station W3, known as 'the Wheel', is a multi-purpose habitat and communications hub in the Sol system. The Wheel has docking facilities for deep space flights, as well as laboratories for research and a sophisticated interstellar communications array so the station can provide alerts on space phenomena. Despite its design for peaceful purposes, the Wheel is equipped with powerful weapons arrays, which can be used to break up meteorites that pose a risk to ships or the station itself. The station follows a military structure, with a leader and second in command as well as a number of military scientists. Following an attack by the Cybermen on the Wheel in 2079, strict measures have been put in place to reduce the risks to the station's population: quarantine for those believed to be infected by unknown diseases and internal sensors in the vents and storage areas to combat Cybermats or alien vermin.

Draconians and the War

During the 26th century, the Earth Empire expanded across the galaxy, rapidly colonising worlds and coming into conflict with the Draconian Empire. After a war that cost both empires greatly, Earth and the Draconians agreed a treaty, but it was an uneasy peace.

Earth's own landmass no longer supported its population due to environmental disasters, despite reclamation efforts, and they could not afford to retreat from their border colonies. Groups like the Peace Party were working against the government to try and make changes but often used sabotage or violent methods with a risk to civilian life. Even so, violent anti-Draconian riots spread across Earth. A third party was revealed to be influencing events: the Master and the Daleks had formed an alliance to bring down the Earth Empire. The Master hired Ogron mercenaries to attack an Earth cargo ship and escalate the tentative peace into a war, using mind-altering sonic weaponry to ensure that the humans saw the attackers as Draconians. When the plot was revealed, the Prince of Draconia and the President of Earth resumed diplomatic negotiations.

Orphan 55 — A Future Earth?

Orphan 55 is an 'orphan' planet no longer suitable for sentient life, one of the possible futures of planet Earth. A planet heavily irradiated with a thin atmosphere dominated by carbon dioxide that lets unbearable levels of solar radiation through. It is a dry and dusty wasteland haunted by the terrifying Dregs, the last of the Earth-native human species who have been mutated by a terrible war that scarred Earth and its people with radiation and environmental disaster. The Dregs have leathery skin and large, sharp teeth and have adapted to the harsh environment of Orphan 55, able to breathe carbon dioxide and exhale oxygen. Despite their monstrous appearance, they retain some level of their human sentience and memories of their species' past. However, they are also brutal and cruel, stealing people away when they have the opportunity and torturing them for amusement.

The End of the World

The end of Earth itself was an occasion for a solemn celebration. Sol, Earth's sun, had finally expanded to the point where it would swallow up Earth and then the rest of the solar system. The National Trust had done its best to delay this moment, holding back the expansion of the sun with gravity satellites and reclaiming Earth from its desolate state for humanity, but eventually funding ran out. The wealthiest representatives of humanity and the most influential alien species gathered on the space station Platform One — a heavily shielded self-repairing mobile observation platform. Amongst those present were Lady Cassandra O'Brien, the daughter of the last two humans to be buried in Earth soil, the Face of Boe, and three members of the Trees of Cheem, Jabe, Coffa and Lute.

New Earth

Based in galaxy M87 and founded by the Earth revival movement after the destruction of the Earth by the expansion of the sun, New Earth is a temperate planet with shining metal and glass cities, wide applegrass plains and deep seas.

The capital, the city state of New New York, is a thriving hub of trade and commerce. It is home to a hospital renowned through the galaxy for its high level of care, identified by a green crescent moon symbol, where a monastic order of Catkind called the Sisters of Plenitude worship their goddess Santori by providing highly advanced medical care at the hospital. These Catkind were secretly experimenting on vat-grown humans that were infected with every known disease. The Sisters fell into disgrace after their experiments were revealed.

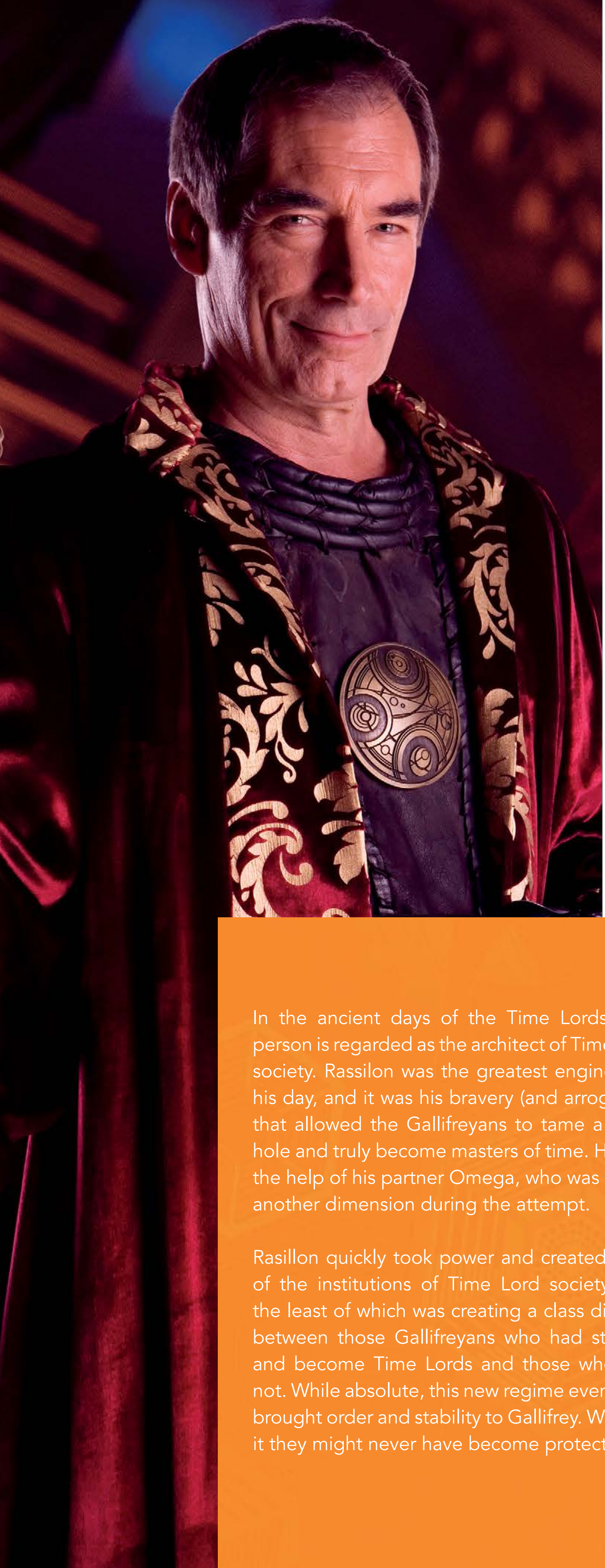
While the Over-city of New New York is glittering and luxurious, the lower levels are blighted by poverty, with vendors selling mood patches to help people get through the day. When a virus from a patch called Bliss killed everyone in the Over-city within minutes, the Senate had just enough time to declare New Earth unsafe and put the planet under automatic quarantine for a century.

The terrible result was the Motorway, a vast transport network underneath New New York, where it can take years to travel a few miles. People live and die on the Motorway, building relationships and raising their children in their cars. Even worse, the huge crab-like Macra inhabit the Fast Lane. The Macra once had a vast empire of human slaves mining the filthy gas they fed on. Over the billions of years since their empire fell, the Macra have devolved to the point of being mindless monsters and now they feed on the polluted air under New New York. It was only when the Face of Boe died to free the trapped New New Yorkers on the Motorway that the city was filled with life once more.

The Last Humans

In the year 100 trillion, the last few humans have fled to the planet Malcassairo and are hunted as food by the Futurekind, a species of tattooed and sharp-toothed humanoids who may be the eventual mutation of humanity. Humans clustered together into camps waiting for the launch of a rocket that will take them to 'Utopia'. Out beyond the Dark Matter Reefs, a signal was identified as saying 'Come to Utopia', interpreted by many to be a call from the last enclave of humanity, the Utopia Project, created by the Science Foundation to preserve humans after the end of reality itself.

Utopia, however, was a false hope: at the very end of the Universe, humanity could not save itself. When they reached Utopia, they discovered that there was no bright future for humanity, no last minute escape: they turned on one another and themselves, modifying their bodies to survive as long as possible and eventually becoming the Toclafane, named by the Master after a Gallifreyan fairytale monster. The Toclafane are heads wired into cyborg spheres that fly under their own propulsion and are equipped with a wide array of weapons and tools. They have become so distanced from their human natures that they do whatever amuses them, taking enjoyment from torture and murder on a large scale. The Toclafane should have been left at the end of the Universe, but the Master brought them to 21st century Earth to enact his plan of world domination.



When the Doctor defeated the Master, freeing humanity from an enslaved timeline, the Toclafane were sent back to 100 trillion years in the future and their inevitable doom.

Gallifrey

After that tour of the history of the Doctor's favourite planet and its inhabitants, it's only fitting that we turn our attention to the Doctor's 'homeworld' — the planet Gallifrey.

While the Daleks and the Cybermen may be terrifying, there are beings in the Universe far more dangerous and powerful. These are forces that watched the Universe as it was born and have played games with the fates of whole civilisations simply for sport. However, such beings are not without weaknesses, and many fall prey to pride and trickery if you catch them at the right moment.

The Time Lords

The Time Lords of Gallifrey are one of the oldest species in the Universe. They are exceptionally advanced, as they have had time to develop technology far beyond any other species. It is this technology that allows them to dominate

RASSILON

In the ancient days of the Time Lords, one person is regarded as the architect of Time Lord society. Rassilon was the greatest engineer of his day, and it was his bravery (and arrogance) that allowed the Gallifreyans to tame a black hole and truly become masters of time. He had the help of his partner Omega, who was lost in another dimension during the attempt.

Rasillon quickly took power and created most of the institutions of Time Lord society. Not the least of which was creating a class division between those Gallifreyans who had studied and become Time Lords and those who had not. While absolute, this new regime eventually brought order and stability to Gallifrey. Without it they might never have become protectors of the Universe. However, it also sowed the seeds of their fall into decadence and complacency.

While brilliant, Rassilon is a relic of the Time Lords' old days — a warmonger and conqueror looking to chain the Universe to his command. The Time Lords brought him back to life to lead them during their darkest hour in the Time War. His essence, from the great memory storage called 'the Matrix', was once again given form to rule as both President and General. He turned the people of Gallifrey into soldiers, and into killers. When faced with the possibility that a Gallifrey led by Rassilon might return from the Time War, the Doctor had no hesitation in sending him back to the hell of his own making.

time and compare themselves to gods. It has made them arrogant, prideful, and complacent — traits that almost led to their annihilation at the hands of the Daleks.

As a young species, the Gallifreyans spread out across the galaxy in search of conquest. They fought wars with other primal species like the great vampires and the Racnoss. It was a time of blood and chaos and they revelled in it. As their conquests grew, so did their hubris. They performed incredible feats of engineering, unlocked the secrets of time travel and harnessed the unspeakable power of a black hole for nothing more than a power source.

But arrogance and power made the Time Lords cruel. They began to play with other civilisations. In the beginning, they sought to help by offering advanced technology, but not being developed enough to use it with insight, these civilisations would use it for war and led themselves into misery, cursing the Gallifreyans as they fell. Taking a step back from the Universe, the Time Lords began to use the cosmos as their toybox. They stole species from across space and time, and pitted them against each other in arenas for their sport.

Eventually, they realised the Universe was their responsibility, not their plaything. Retreating behind great temporal barriers, they remained on Gallifrey and vowed never to interfere with other species again. They would instead become the guardians of space and time, interfering only to maintain the cosmic order.

Even though it was a more enlightened view, it was this attitude that one more sowed the seeds of their fall. Safe behind impenetrable barriers, they believed they were invulnerable and stopped equating themselves with those in the Universe at large. They were safe, that was what mattered, and all the horrible things happening outside their borders were not their concern. Safety bred indolence. With all their needs provided for by their technology, they stopped trying to better themselves. In time, they forgot their own history, forgot how to work their ancient machines and became squabbling patriarchs focused on their own internal politics.

Thankfully, not all the Time Lords fell to decadence. Some became bored of the stale life of the citadel and slipped away. An entire secret organisation called simply The Division quietly grew in the shadows to take an active part in the Universe and maintain order with gentle nudges in the right places. In time, such Time Lords hoped to convince their compatriots to shake off the dust of decadence and become lords of time again. Unfortunately, it was not they who finally shook them from their complacency, but the Daleks.

Locked in what they thought was an impenetrable fortress, the Time Lords ironically failed to notice that time had passed in the rest of the Universe, and other species were beginning to match their technology. Almost off-handedly, the Time Lords tried to erase the Daleks from history and the Daleks realised they would never be safe until the Time Lords were destroyed. War came to Gallifrey, and shattered the planet. This war, the most devastating in all of history, ended only when the Doctor took drastic action, locking Gallifrey away from the rest of space and time, sent into a different dimension. It fell to the Doctor once more to challenge them and remind them of what they were supposed to aspire to. The Doctor left Gallifrey with hope, believing the people were on the right path again at last.

That was, until the Master discovered the secrets that Gallifrey had hidden for so very long. The secret of the Timeless Child and the Doctor's place in it shook the Master to the core and he turned Gallifrey to ash once more. Then as a final affront, he turned the survivors into a new breed of Cyberman before the Doctor was forced to destroy what little remained of her people once again.

Does this mean the Time Lords are gone from the Universe? It is impossible to say, especially for a species able to regenerate and whose planet has been lost forever so many times.

The Master

Not every Time Lord who leaves Gallifrey is like the Doctor. In fact, very few seem to be. He and the Doctor were friends since they were children, and in many ways he remains the Doctor's best friend as much as her arch enemy.

To the Master, each plan he has to rule the Universe or destroy the Earth, no matter how many lives he takes, is mostly just a diversion to pass the time and test himself. In some ways, he always wants the Doctor to stop his plan, because then he can have the fun of facing his old rival once more. To the Master, his friendship with the Doctor, infinitely layered as it is, offers the only true test of his resolve and wits. If the odd civilisation gets destroyed along the way, that's just another move in their chess game.

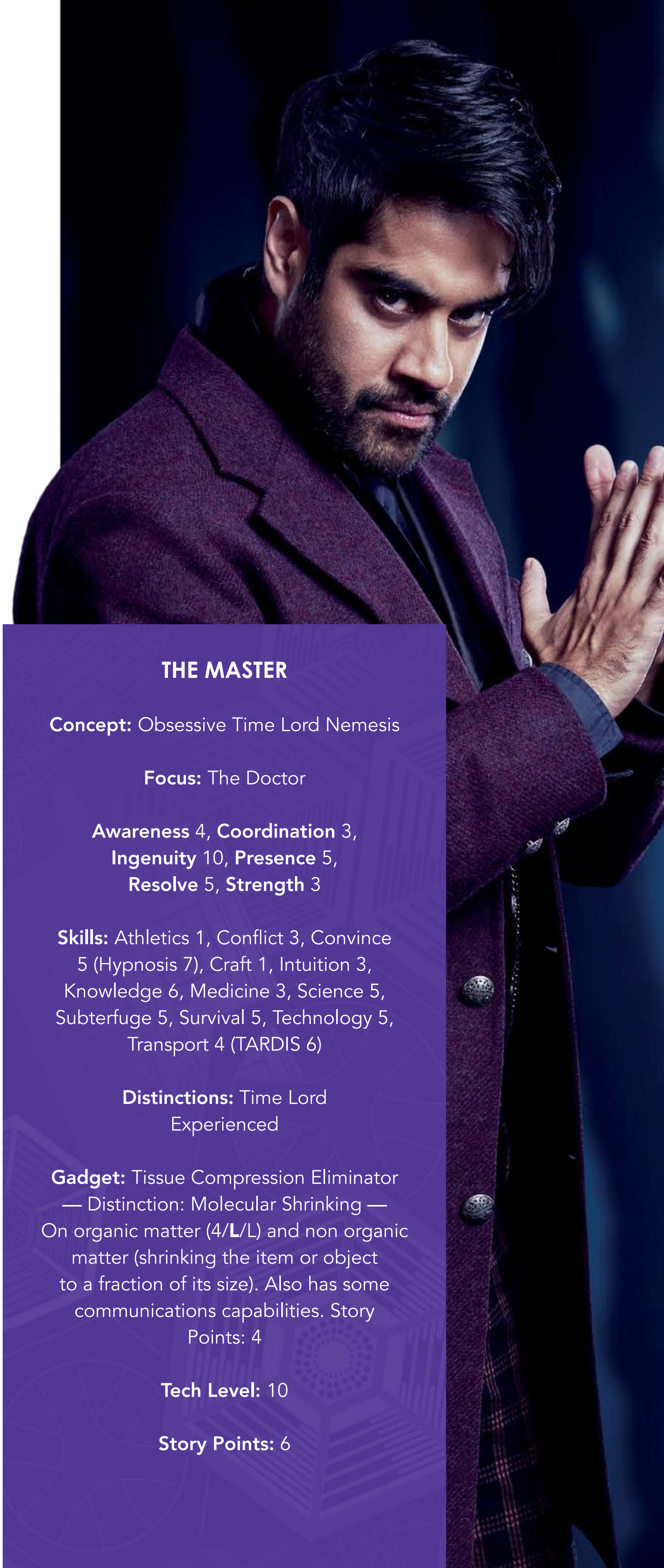
The Master is extremely dangerous, for a multitude of reasons. He is exceptionally intelligent, cunning, and patient. He makes complex plans, often using agents to wittingly (or unwittingly) do the dirty work until he is ready to show his hand. He has all the skills and abilities of a fully trained Time Lord, and his skill with hypnotism is almost magical. He can impose his will on most sentient beings with little more than a few words when he stares them in the eye. But while all these traits make him dangerous, it is his ruthlessness that makes him truly deadly.

There is no line he will not cross, no life he will not snuff out in an instant, no one he will not betray when it suits him, no planet he will not destroy without a second thought if it suits his purpose. This ruthlessness comes from an insanity he has suffered since he was a child. The beat of a drum has echoed in his head since he underwent a Time Lord ritual to look into 'the Untempered Schism', a hole in space and time. This constant sound has driven him past the edge of despair and into a madness he barely can control.

The Master's early incarnations were all the same devilishly attractive form: a suave gentleman who would only rule the Universe if he could do it with flair. His skill and control of regeneration allowed him to return time and time again in the same form. Eventually he came to the end of his regenerative cycle, but the Master refused to let death claim him. By force of will, he kept his crippled body on the verge of life, and nearly tore Gallifrey apart to restart a new cycle of lives.

Eventually his time ran out, and he was caught and executed by the Daleks. Even then, he had a plan to steal the Doctor's remaining lifetimes and renew himself. Thankfully, the last of his essence was finally destroyed and consumed by the TARDIS.

That would have been the last of him, were it not for the Time War. In desperation, the Time Lords drew criminals from the stored memories in the Matrix and gave them a new life once more, and the Master was among them. When Gallifrey fell, he ran as far as he could to the end of the Universe.



THE MASTER

Concept: Obsessive Time Lord Nemesis

Focus: The Doctor

Awareness 4, **Coordination** 3, **Ingenuity** 10, **Presence** 5, **Resolve** 5, **Strength** 3

Skills: Athletics 1, Conflict 3, Convince 5 (Hypnosis 7), Craft 1, Intuition 3, Knowledge 6, Medicine 3, Science 5, Subterfuge 5, Survival 5, Technology 5, Transport 4 (TARDIS 6)

Distinctions: Time Lord
Experienced

Gadget: Tissue Compression Eliminator — Distinction: Molecular Shrinking — On organic matter (4/**L**/L) and non organic matter (shrinking the item or object to a fraction of its size). Also has some communications capabilities. Story Points: 4

Tech Level: 10

Story Points: 6

He returned to haunt the Doctor as Harold Saxon, and again as the Mistress, or just Missy. While the Doctor defeated her, when Missy was placed on trial for her crimes the Doctor promised to rehabilitate her. They began a new game, Missy entertained by the idea of trying to be good. It was fun to try something new, after all. Unfortunately, they encountered an older incarnation of the Master on a Mondasian colony ship and Missy and the Master joined forces.

The Master's latest incarnation appeared almost out of nowhere; where he came from remains something of a mystery. While he still manifests the same charm and intelligence, he is prone to brutally angry mood swings. This new Master isn't just power hungry, he is angry. Angry at the Doctor, angry at the Universe, angry at the Time Lords' deception, and angry at himself.

He has burned Gallifrey to prove a point, made slaves of its people and uncovered secrets about the Doctor even she didn't know. There is no doubt he will return again.

The Time War

There will never be a war as devastating, violent, or brutal as the Time War. Even years after many have forgotten it, the Time War will never end, and has always been. Such is the nature of warfare on such a terrifying scale.

The Time Lords foresaw an era when the Daleks would dominate all of space and time. They sent the Doctor back in time to destroy the Daleks before they were even truly created. Faced with the opportunity to destroy the greatest evil in the Universe, the Doctor paused to wonder who had the right to wipe out an entire species. Instead, the Doctor sealed the Daleks in a bunker, making it many years before they would rise to the level of technology the Time Lords feared.

The Daleks grew in power, conquering planet after planet and expanding their technology until they learned the secrets of time travel. It was then they finally understood the danger the Time Lords posed, and they had no choice but to declare war on Gallifrey.

The Time Lords had not been attacked for millennia. They thought themselves safe behind layers of defences. A war few people understood enveloped the galaxy. Civilisations vanished from existence in a moment. Degradations from alternate timelines were drafted as shock troops by both sides. As the Time Lords became more desperate, they brought ancient weapons to bear; weapons they have not used since the Dark Times and had vowed never to use again: The Nightmare Child, The Could've Been King, the Army of Meanwhiles and Neverweres, and finally, the Moment.

The Doctor tried to stop the conflict, but it was clear from the start that the war could ever end. Both the Daleks and Time Lords would have to be annihilated together. Too much had been lost by both of them to ever call for a truce or give up the fight. So, the Doctor used 'the Moment', a sentient weapon of unspeakable power, to obliterate the Dalek fleet as Gallifrey fell in flames.

However, both the Daleks and the Time Lords escaped. The Dalek Emperor fell through time and rebuilt. Gallifrey was saved by multiple incarnations of the Doctor working together to place it into an alternate dimension. But deep behind the temporal barriers, the Time War still rages. It can never end, it exists as it always has and always will be, sealed away from the Universe, a living hell fuelled by hundreds of lives for all eternity.

The Doctor's Universe

The Doctor has travelled to almost every corner of the Universe, from the dawn of time to the final moments. It is only fitting to finish this beginners guide to the Doctor's Universe with a brief glimpse at some of the aliens and creatures that the Doctor has encountered.

After learning about the Time Lords, and the Time War that saw their demise, we'll start the tour of the rest of the Universe with the Doctor's, and the Time Lords', most formidable enemy.

THE TIME AGENCY

With the Time Lords gone, someone needed to police the timeline. In the 49th century, humanity had learned about time travel and created the Time Agency, with a mandate to protect the timelines, keep temporal marauders at bay, and track down those who tried to manipulate time for their own ends.

While the Time Agency set out with good intentions and chose their agents well, humanity was just not suited to policing space and time. The lure of riches, excitement, and adventure across time was too much for most agents. They could go anywhere, be anyone, see anything, and have a good time doing it. With almost carte-blanche in their activities, many started using time travel for their own ends. First it was just to see history, which escalated to taking a few souvenirs. Before long, Time Agents were scattered across history, stealing technology and objet d'art, and getting rich on the black market.

While some Time Agents remained at least tacitly loyal to the cause, eventually the Time Agency had so many rogue agents that there was nothing left of it and it shut down. These agents quickly gave up all pretence of responsibility and became temporal pirates. While they are often little more than thrill seekers and con artists, they are not to be underestimated: they have an array of skills and training, and are exceptionally resourceful, having learned to rely on their wits. They should never be trusted, and always approached with a level of caution.

THE SISTERHOOD OF KARN

You might be forgiven for overlooking the Sisterhood of Karn, a small community of women on the outskirts of the galaxy, keeping a small, sacred flame alight. However, they are some of the most powerful mystics in the Universe and capable of seeing across space and time. They can pull spacecraft out of the stars, heal the most deadly wounds, and even travel to Gallifrey just to see what the Doctor is getting up to.

The sacred flame they tend is a small fire in the cave where the Sisterhood lives a simple life, much like nuns. However, the sacred flame can offer an elixir that grants them near immortality, and this age grants the Sisters both insight and experience in matters of the Universe. Thankfully, they have chosen to remain observers, stepping in only when the Universe is in peril. They are one of the only groups that has taken over the responsibilities of the Time Lords. They watch from the shadows of the Universe and try to ensure things unfold as they should. There are many who believe they are actually a renegade faction of Time Lords, and this would certainly explain their abilities and dedication.

The Sisterhood first encountered the Doctor when they needed help to revitalise their sacred flame. They assisted the Doctor in defeating a scientist trying to resurrect a Time Lord criminal called Morbius. Since then, the Sisterhood has appeared time and again to point the Doctor in the right direction, with important questions she might have been avoiding. They even came to Gallifrey to see how the Doctor would clear out the old order of Time War leaders and found a new Time Lord society.

When the Sisterhood acts, it is subtle. They always arrive at just the right moment. Most notably, they helped the Doctor find a way to end the Time War before it destroyed the entire Universe.

THE ETERNALS

For all the power of the Daleks and the Time Lords, to some immortal creatures they are nothing more than 'ephemerals'. There are entities in the Universe who exist in a layer of reality few mortals have the capacity to even imagine. Occasionally, these beings come to the physical plane for entertainment or sport.

For the most part, Eternals don't involve themselves in the lives of 'ephemerals' any more than a human involves themselves in the affairs of an ant colony. However, they occasionally make use of mortals for their games, such as when they need a crew to sail a ship across space. While they don't intend any harm, these beings have no real concept of death, and consider the lives of ephemerals so short lived that cutting their lives shorter makes little difference. They are best avoided whenever possible.

Zellin and Rakaya

Many beings, like the Eternals, are so powerful they can pretend to be gods. A fair few even begin to believe their own propaganda and actually consider themselves gods. Such beings can get really cranky when you don't worship them. Zellin and Rakaya are two such beings, who decided the Universe only really existed for their entertainment.

For nothing more than a wager, they chose two planets and decided to see which one could be annihilated first. As multi-dimensional beings, they could move forward and backward in time to see how the changes they made turned out and manipulate the timeline of each world to cause as much suffering and pain as amused them. Fortunately, the people of these worlds uncovered the plot after millennia of torment and constructed a trap for the two gods. While Rakaya was captured, Zellin escaped and spent centuries trying to find a way to release her. Unfortunately, he decided he could outwit the Doctor by coming after her friends. He and Rakaya are now trapped in a new prison, tormented by the nightmares they spent centuries forcing on others.

Daleks

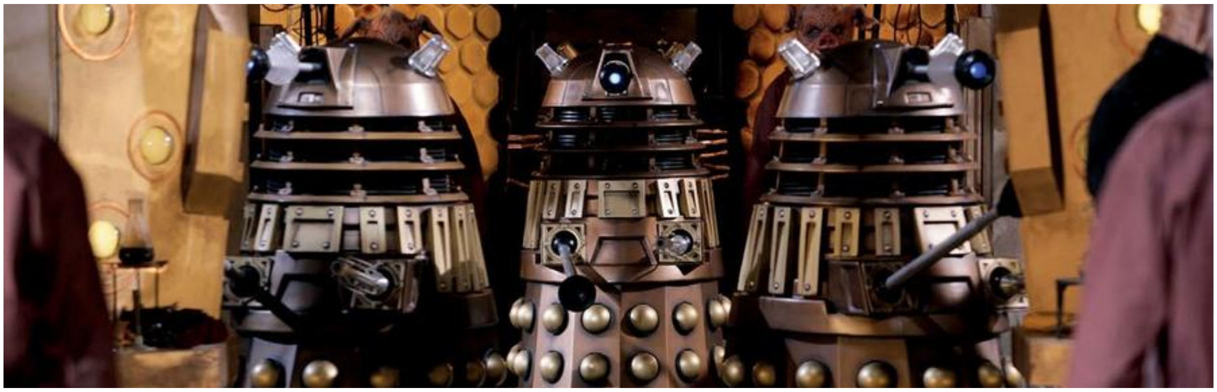
The Daleks originated on the planet Skaro, where the devastating war between the Thals and the Kaleds led to the Kaled scientist Davros developing the genetically engineered variant of his species that he named the Daleks. Placing these mutants within heavily armoured shells, he created the Daleks to wipe out the Thals, but in doing so, he engineered the demise of the Kaleds as well.

The Daleks are feared throughout the galaxy. The word 'Dalek' describes the meeting of mind and machine created when an alien known as a mutant Kaled pilots a heavily armoured shell. These tank-like shells provide life support, protection from radiation, propulsion, and above all, deadly weaponry. Daleks have advanced energy weapons that are capable of disintegrating a person in a matter of seconds, always preceded by the chilling, robotic cry of 'EXTERMINATE'. Beside these weapons, a manipulator arm shaped like a plunger allows the Dalek to interact with technology, and in some cases, scan minds for information or suffocate people. The chassis of the Dalek opens to reveal the alien pilot within: a mass of fleshy tentacles surrounding a single large eye and a brain. The mutants are vulnerable without their shells but can, if threatened, move and attack, strangling their victims with strong tentacles.

ADVENTURE HOOKS

A Dalek scientist has converted a Stenza warrior who displayed unusual cruelty and prowess. The Stenza's hunting instincts combined with the Dalek hatred for other species has created a fearsome killer with a heavily armoured exo-suit. He was believed dead, but the genetic regenerative capabilities of the Dalek allowed him to remain in stasis in the catacombs beneath a heavily populated world for decades — until he is awakened by some curious archaeologists.

The TARDIS receives a distress call and tracks it to a ship floating in space near Skaro. The pilot is a distant descendent of the Thal from a colony that was founded following the Dalek revolt. She decided to travel back to the birthplace of her people to recover technology promising to halt the genetic disorder that the remaining Thals are suffering from. To reach it, she needs to cross the wasteland and delve deep beneath the ruined Dalek city, inhabited by the remains of decaying Daleks.



Daleks are a species that constantly evolve, modifying themselves and innovating to face greater challenges. Some can hover, while others have heavier weapons. The armoured plating of a Dalek's hull is nearly impossible to damage, though the mobile eyestalk that allows the Dalek to magnify and scan its surroundings is more vulnerable to attack. Be wary, though: the spheres embedded in the lower part of the Dalek's chassis can act as a powerful self-destruct system. When faced with a Dalek, most people find that the best solution is to run away.

Daleks are filled with a deep hatred for anyone who is not a Dalek. An electronic device called a cortex vault is implanted in the mutant to ensure that they do not feel any empathy for their enemies. When it is removed, they are capable of learning emotions. They seek to exterminate all other species without mercy or hesitation, even turning on their own kind to punish any rebellion or deviance from the purity of their desire to kill. Despite the Doctor's best efforts to stop them, they swept across the galaxy, exterminating any other species they discovered and eventually taking part in the Time War, which left the Daleks weakened and scattered, and the Time Lords seemingly eradicated.

Skaro

Once home to the Kaleds and the Thals, Skaro is a world scorched by conflict. The species escalated their war across a thousand years, until the radiation from their neutronic bombs began to cause the permanent mutation of both Kaleds and Thals.

DALEK

Concept: Armoured Mutant Soldier

Focus: Superiority

Awareness 3, **Coordination** 2, **Ingenuity** 4, **Presence** 4, **Resolve** 4, **Strength** 7

Skills: Conflict 4, Convince 3, Medicine 3, Science 8, Survival 4, Technology 8

Distinctions: Dalek — Its mutated body is housed in Dalekanium, reducing damage by 10, and protected by a forcefield that reduces the effects of projectile weapons by two stages (those shooting at it will have their result reduced from Success to Almost, or Almost to Disastrous). It can fly, hover, and survive in space or underwater. It can also interface with technology, and, if necessary, self-destruct (3/**6**/9 damage in a 10m radius). As a last resort, higher ranking Daleks can 'emergency temporal shift' and throw themselves into the Vortex to escape.

Weapon: Exterminator (4/**L**/L) — The legendary Dalek weapon usually kills with a single shot

Tech Level: 9

Story Points: 5–8

Most plant and animal life on Skaro is long dead, leaving only a blasted wasteland, with the jungles near what would become the Dalek City petrified by the neutronic bombs fired by both sides. Those animals that did survive have become mutated beyond recognition, and the 'mutos', Thals who have mutated or Kaleds who were experimented upon by the Dalek Emperor, roam the wastes. The Daleks built a city where they could manufacture more of their kind and wait for the radiation on the planet's surface to subside.

The City of the Daleks, once the centre of a violent empire, is now nothing more than ruins, joining the hollowed-out husks of the Kaled and Thal cities and haunted by mutated Daleks that can never die, reanimated by the Doctor's regenerative energy.

Cybermen

The Cybermen have many different evolutions across timelines and dimensions. Some believe them to be the inevitable outcome of a society's increased reliance on technology, leading to the use of technology to ensure the survival of a species or an individual.

The Cybermen originated on the world of Mondas, a twin planet to Earth that strayed out of the solar system. The human-like inhabitants were

DAVROS

The progenitor of the Dalek species, Davros was an elite scientist of the Kaleds during the Thousand Year War between his people and the Thal. After he was injured in an attack by the Thals, Davros required a mobile life support unit — reminiscent of a Dalek chassis — to survive and move around. A sensor unit on his forehead compensates for his damaged eyes. When it became clear that the radiation from the neutronic war was causing irreversible mutation to both sides, Davros offered a solution: the creation of shielded and sturdy shells that the Kaleds could use to survive. He accelerated the mutations of his experimental subjects to justify his work and genetically altered them to create the Daleks, artificially removing their ability to feel love or pity. Davros used his creations to kill anyone who opposed his project, but when the Daleks turned on him, he was able to survive in stasis in a bunker under the city. He shows no compassion for the pain and death he has caused, though he is willing to give the appearance of regret to manipulate more compassionate people. Davros considers the Daleks his children but does not hesitate to build ways to kill them if he believes it will prolong his life. A dangerous adversary, Davros's schemes are often his undoing, but cause a great deal of destruction along the way.

forced to replace more and more of their bodies to survive, eventually becoming the Cybermen: cyborg humanoids that spread across the Universe, harvesting and converting humanoids of many species to 'upgrade' them to become superior. Clad in sophisticated, armoured cyber-suits, they convert those suited to upgrading, and eliminate the inferior or resistant. Conversion replaces the fragile organic matter with toughened cybernetics, and an emotion-suppressing chip in the brain filters out the pain and leaves the new warrior little but an obedient drone.

During the Great Cyber War, humanity fought the Cybermen using glitter guns that dispensed gold dust to target the Cybermen's weakness to gold. This attack wiped out a significant proportion of the Cyberman fleet, though the Cybermen were not entirely destroyed.

In an alternate dimension, the Cybermen were created by the human scientist and entrepreneur John Lumic, who sought to extend his life in the face of a terminal illness and eventually became the Cyber-Controller when he underwent conversion. These Cybermen crossed into London in the prime Universe, first into 2006 and then back into 1851, where this evolution was finally defeated.

A pre-Cybermen Mondasian colony ship became trapped in the gravitational pull of a time-dilating black hole. The dying Mondasians on board followed a parallel evolution to the Mondasian Cybermen as they began to convert people as a means for survival and conquest, hunting any humans on board for their experiments. This iteration of the Cybermen was destroyed with their colony ship by the Doctor.

The Cybermen retreated into myth for some time until the Lone Cyberman, Ashad, one of the survivors of the Cyber War, travelled back in time to retrieve the Cyberium. Ashad attempted to create a new Cyber Empire by activating the warriors in an intact cybercarrier left over from the war and using the Death Particle to wipe out all organic life.

CYBERMAN

Concept: Upgraded Humanoid Cyborg

Focus: Conversion

Awareness 2, **Coordination** 2, **Ingenuity** 2, **Presence** 3, **Resolve** 3, **Strength** 7

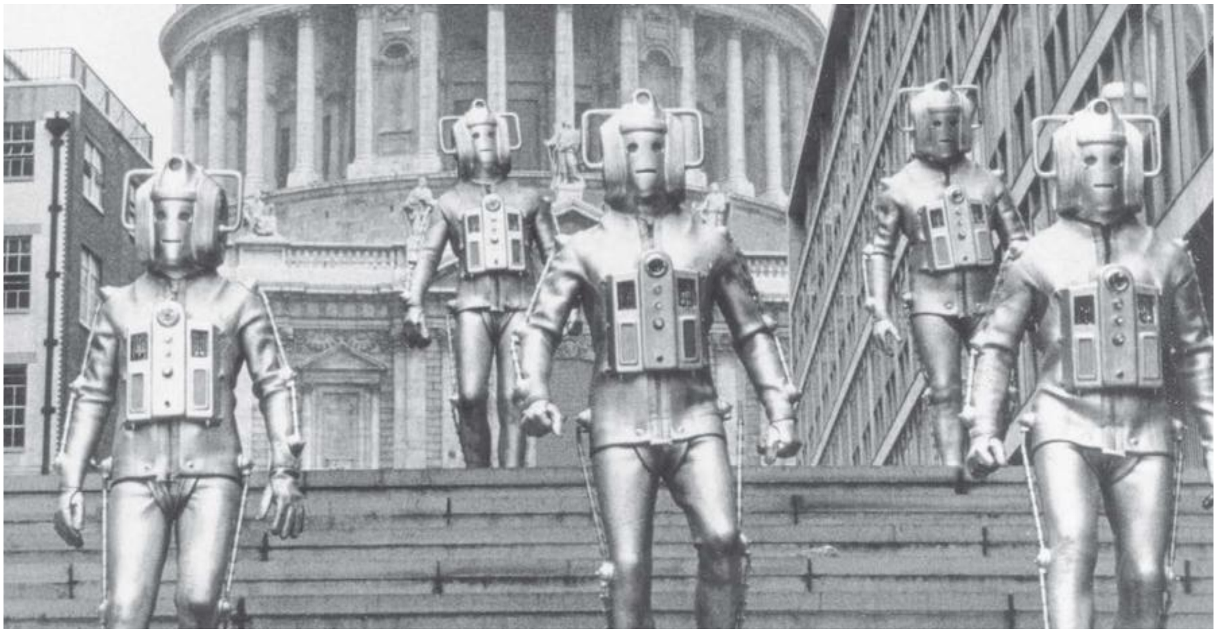
Skill: Conflict 3, Convince 2, Medicine 1, Science 1, Technology 4

Distinctions: Cyberman — Their heavily armoured body reduces damage by 10, but they are susceptible to strong magnetic fields, and exposure to gold can be lethal (Mondas Cybermen only). Some modern Cybermen have the ability to fly, and can discharge an electric blast from their grip (4/**9**/13).

Weapon: Particle Beam (4/**L**/L) — Cybermen have an arm mounted weapon that is usually fatal.

Tech Level: 6

Story Points: 3



ADVENTURE HOOKS

A salvager ship that travels through time to loot the greatest battlefields of history sends out a call for help across space and time. The ship is empty of people, with only the clanking footfalls of some heavy, metallic being patrolling the labyrinthine corridors. The ship's logs reveal the truth: they retrieved a dormant Cyberman. It hunted down the crew and cobbled together a squadron made of the converted crew and the salvage they have retrieved over the years.

A tech mogul investigating the incident of the Cyberking's appearance in 19th century London discovers an infostamp left over from the attack, a cylindrical device used by the Cybermen to store data. It contains a very basic version of their Cyber-network. The tech mogul releases headsets using the Cyber-network algorithms, advertised as a new way of connecting to the internet. Side effects may include: suppression of the brain's emotional centres; the desire for greater augmentation; and a constant psychic connection to all other members of the Cyber-network.

Using the Cyberium's knowledge, the Master created the hybrid CyberMasters, combining the near-indestructible armoured exoskeleton of the Cybermen with the regenerative abilities of the Time Lord bodies inside. The Doctor and her companions destroyed both the CyberMasters and the reactivated warriors from the carrier, ending the Cybermen threat once again. At least for now.

They often rely on high-powered weaponry such as energy rifles, death rays, flamers, or artillery weapons, but some are also capable of arcing electricity from their hands or from the focal point of their helmets to stun or kill most humanoids. They are vulnerable to gold dust, which causes issues for their respiratory systems, and to electromagnetic pulses. Overwhelming emotion that floods their systems can also stun them or cause them to short out, but the emotion-suppressing chip is capable of handling all but the most intense feelings.

Cybermen often send Cybermats, rat-sized cyborgs created from body parts or pets, to scout a planet before they launch a full-scale attack. These diminutive Cyber-beings are capable of moving quickly and quietly around settlements, gathering information for their masters or injecting enemies with poison-filled needles to kill them.

Cybermen are militaristic and strictly hierarchical, usually led by a single commander such as the Cyber-Controller or the CyberKing, who issues orders to troops through their unquestioning Cyber-Leaders. These Cyber-Leaders are more resilient than Cybermen warriors, but share their weaknesses to gold and electromagnets. The conversion process removes the individuality of Cybermen and replaces it with the belief that they only exist as a part of the larger mechanism for the spread of the Cybermen. This sense of unity comes from the Cyber-net connecting their minds and used to issue orders, and the Cyberium, an AI made of sentient liquid metal containing all knowledge of the Cybermen, their past and their future histories.

Ice Warriors

The Ice Warriors are a species of reptilian aliens who wage war from the frozen poles of Mars. They can reach seven feet tall and have green, scaly skin and large eyes. Most people who meet them will never see their true forms, as they encase themselves in armour that allows them to endure extreme temperatures. Without this armour, they suffer intensely in high temperatures. Ice Warriors can live for hundreds of Earth years and in freezing temperatures, they can hibernate for even longer. They never remove their armour, not just because it provides them with protection against the elements, but also because it is a part of them.

ICE WARRIOR

Concept: Martian Warrior

Focus: Honour

Awareness 2, **Coordination** 1, **Ingenuity** 2, **Presence** 2, **Resolve** 3, **Strength** 7

Skills: Conflict 4, Survival 3, Technology 3

Distinctions: Ice Warrior — Encased in tough bioarmour that reduces damage taken by 10, but leaves them slow and uncoordinated (Attributes reflect this). They are weakened by the heat and suffer a –2 penalty on all actions when subjected to temperatures over 32°, taking damage as the temperature rises higher.

Weapon: Sonic Gun (4/**L**/L) — Attached to the gauntlet of their armour

Tech Level: 6

Story Points: 3–4

MARS

The red planet, fourth planet from Sol, is a barren and unforgiving place originally dominated by ice and inhabited by the Ice Warriors, who engineered a vast civilisation. When the atmosphere thinned and the native parasite known as the Flood damaged their population, the Ice Warriors entombed themselves in hibernation until they were woken in 1881, and left Mars for Alpha Centauri. Humanity launched probes to explore Mars and eventually sent a three-person team in 2041.

In 2058, humans founded a habitat, Bowie Base One, in the Gusev Crater over the ice field where the Ice Warriors had trapped the Flood centuries before. Drilling into the ice field unleashed the Flood upon the base and the crew was forced to destroy it to prevent the parasite from travelling to Earth. The Doctor saved three crew members, altering the outcome of a fixed point in time. Despite the tragic ending of the first Mars habitat, humans continued to push towards colonising the red planet and built a significant civilisation there.

As the Ice Warriors spread across Mars, they developed advanced weapons, survival and terraforming technology. However, as the climate of Mars changed, it became clear to the Ice Warriors that they would not survive the thinning of the atmosphere and the increased solar radiation. Despite the significant blow that the Martian parasite known as the Flood dealt to their population, they managed to contain the Flood by freezing it within a glacier. Facing annihilation if they did not leave Mars, the Ice Warriors sought to colonise other planets, including Earth, but were repelled.

THE FLOOD

An intelligent virus that evolved in the waters of Mars, the Flood takes over the body of its hosts, forcing it to make more water that they can spit or pour onto victims to infect them. As the virus incubates, hosts may struggle with memory gaps until the Flood finally dominates. The victims, showing distinctive cracked skin around their mouths, are constantly dripping with water from their hands and yawning black mouth, and their eyes become pale, eerie blue. Hosts can be stunned with electricity or evaporated by immense heat. The high proportion of water in human bodies make them ideal hosts for the Flood, and if released on Earth, the virus would be unstoppable.

Ice Queen Iraxxa and the remnants of the Ice Warrior civilisation hibernated in a hive on Mars to ensure that their species would survive. When the Ice Warrior Sentinel called Friday travelled from Earth to find his queen, Iraxxa awakened to find that Mars was barren and her civilisation destroyed. The Doctor convinced the Martians to accept help and a fleet transported the remains of the Ice Warrior civilisation, under the rule of Queen Iraxxa, to Alpha Centauri, where they were able to rebuild their civilisation and enter a new golden age.

While their clamp-like hands might seem clumsy at handling objects, they can react with impressive speed and dexterity. Ice Warrior weapons are sonic-based, from small, personal sonic weapons to larger war weapons like harpoons and artillery guns, but royalty also uses arm-mounted weapons that cause targets to fold in on themselves.

ADVENTURE HOOKS

The origin of the Anglo-Saxon helmet unearthed at Sutton Hoo in Suffolk has long been a mystery, but when further excavations dig deeper, the archaeologists discover an Ice Warrior from one of the Martian colonisation attempts in a stasis chamber. Of course, they open it and the Ice Warrior wakes, ready to claim this land for his people.

An alien species from a dying desert planet seeks out the Flood, having heard stories of the marvellous liquid that can create more water. They are kidnapping humans to act as hosts for the Flood on a cloaked ship in orbit around Earth. They believe they have successfully trapped the infection within sealed compartments, but what they have not counted on is the patience of water. Water waits.

The Judoon

The Judoon are a 'police for hire', usually on behalf of the Shadow Proclamation or other powerful individuals, engaged to enforce galactic law or to track specific criminals on the run. This often takes the form of hunting down a lawbreaker and either executing or arresting them, but it can also involve policing the population, sometimes brutally, across an entire planet. They are single-minded and ferocious when provoked, with a strict adherence to the law. Their approach to the law is uncompromising: they obey even the pettiest of laws and have no hesitation in executing lawbreakers under the death penalty. Even when in hot pursuit, they will pause to go through the necessary bureaucracy to commandeer a vehicle, but will not hesitate to remove people who get in their way.

The Judoon are a species of immensely strong bipedal aliens resembling the Earth rhinoceros. Judoon have two horns on their snouts, which they take great pride in.

STORMCAGE CONTAINMENT FACILITY

Stormcage is the most secure prison facility in space and time, boasting the most advanced prison technology available in the 52nd century, with disciplined guards and a vast network of security feeds. Designed to hold those considered too dangerous to remain at large, the prison has a thriving illegal barter system that supplies technology, such as Vortex Manipulators, to prisoners.

Based on a planet buffeted by storms, the maze-like prison building is hard to navigate and even harder to escape unnoticed. While there have been rare breakouts, the sheer difficulty of getting offworld from the single heavily-monitored spaceport is enough to discourage all but the most hardened criminals. Stormcage Governors have attempted multiple methods of rehabilitation over the centuries, including revolutionary, often unethical, technology to suppress the free will of prisoners on a wider scale. While these may often be performed with the best of intentions, it is an open secret that infamous doctors and scientists have been given free reign to experiment on prisoners.

Stormcage prisoners all bear distinctive identifier tattoos on their wrist, and those released into the general population are fitted with neural restrictors that prevent them from inflicting harm on living beings.

Krasko — an unrepentant mass murderer — is one subject of neural restrictor 'rehabilitation'. Krasko's self-appointed mission is to interrupt key points in history where small actions led to great, positive changes. However, Krasko met his match in the Doctor and her companions when he travelled back to Alabama in 1955 to stop Rosa Parks' historic act of defiance (see page 202).

ADVENTURE HOOKS

Disaster has struck at Stormcage when a guard smuggles a localised reality disruptor into the prison's central hub to bring 'justice' to the prisoners. The prison is shunted into a strange twilight realm where prisoners and guards alike are at risk from anomalies that turn people's guilt into avatars of vengeance.

The Carnivale Milesia is a planet-wide celebration on the wealthy pleasure planet Laurentine that only occurs once every century. The carnival celebrates Laurentine overthrowing their cruel overlords and opening their gates to trade and culture once more. However, news of an escaped Stormcage convict breaks puts the planet on lockdown. What does the convict want — and what is he willing to risk to find it?

ADVENTURE HOOKS

An Ood called Exult is fast becoming the most famous stand-up comedian in the galaxy, but the only species whose humour they cannot work out is that of the Judoon. When someone hires the Judoon to arrest Exult for offending him in a previous set, Exult must enlist the help of the characters to throw an intergalactic stand-up show to delay his arrest until he can contact their employer and make amends.

The Judoon have been sent to execute a human on Earth who has been accused of stealing a valuable time travelling AI — but it turns out that the AI chose this human out of all space and time to be its friend. Technically the AI is still owned by the Kerblam! Corporation and is a patented piece of technology, but it also has the capacity to be a fully-realised being and has chosen its path.

JUDOON

Concept: Brutish Mercenary Police

Focus: Law

Awareness 2, **Coordination** 2, **Ingenuity** 3, **Intuition** 2, **Presence** 4, **Resolve** 5, **Strength** 8

Skills: Athletics 1, Conflict 3, Convince 3, Knowledge 3 (Galactic Law 5), Survival 2, Technology 2, Transport 3

Distinctions: Judoon — Slow and imposing, they have a combination of tough skin and thick armour that reduces damage by 5. They can survive without air, or in a poisonous environment.

Equipment: Translator / Genetic Scanner

Weapon: Judoon Blaster (4/**L**/L)

Tech Level: 7

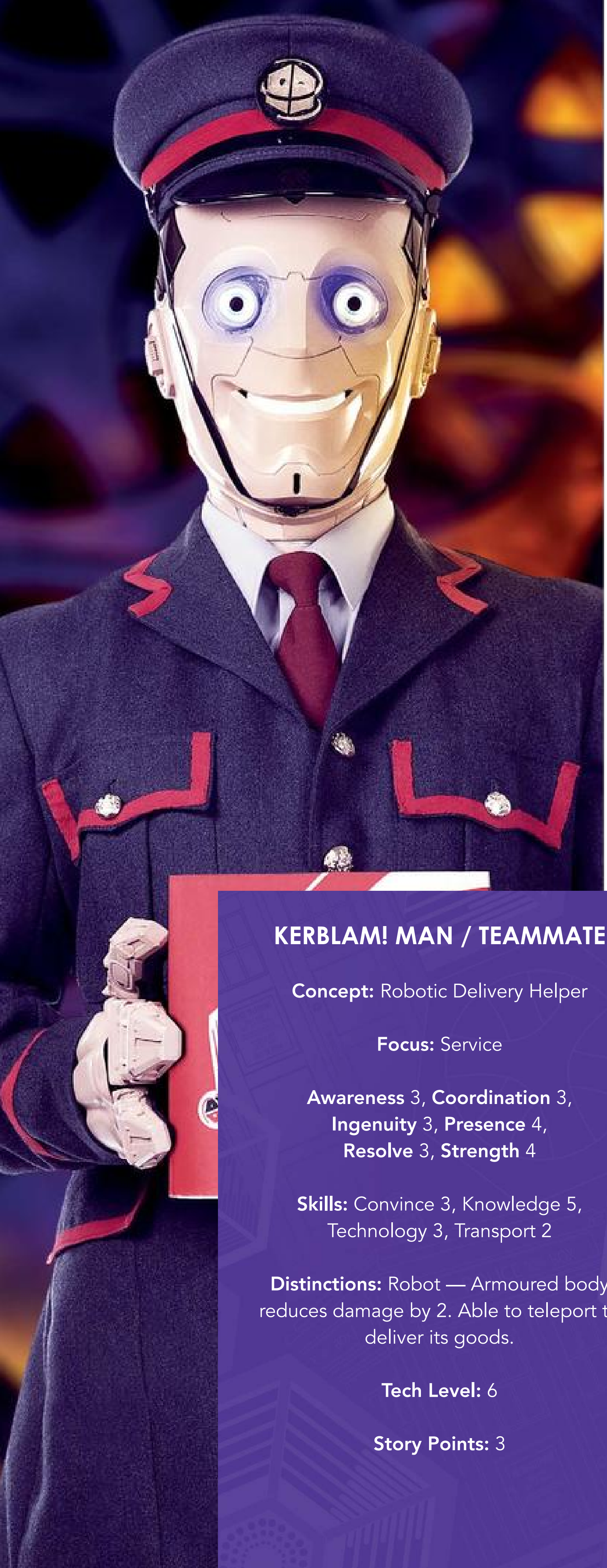
Story Points: 3–5

Judoon of different genders are difficult to distinguish, but female Judoon are more likely to have a ridge of hair along their heads, where male Judoon are bald. They are highly resilient and can survive in adverse climates for far longer than a human. In addition to their natural hardiness, the Judoon are well-equipped, encased in hard, black armour with huge helmets to accommodate their heads and horns. Their technology has advanced in specific areas: namely, communications lock-down, scanning of potential lawbreakers, and vicious executioner energy weapons that rapidly burn their targets from the inside out. Their language is made up of individual syllables spoken forcefully, making them sound aggressive, even when they are not. Though, given their bullish natures, they are often being as aggressive as they sound.

The only way to stop a Judoon from carrying out their orders is to convince them that, under the laws they are currently operating within (a complex combination of their employer's laws and the galactic-level laws of the system they are in), an arrest is unlawful or the supposed perpetrator is innocent. Given the Judoon tendency towards decisive action when it comes to executions, getting the time to convince them of your innocence is a challenge in itself. And, of course, resisting arrest is a crime.

Kandoka and Kerblam!

Kandoka has become a beacon of civil engineering and technological innovation, with a rapidly expanding population and an increasing degree of automation. As the planet became more densely populated, the demand for jobs rapidly outstripped opportunities. Luckily, Kandoka's moon became the base of galaxy-wide operations for the Kerblam! Corporation, bringing hope to Kandoka's work-hungry population.



Kandoka's moon has been entirely converted into a warehouse and packaging plant for the Kerblam! Corporation. From here, Kerblam! acts as a distributor and delivery service for companies across the galaxy selling a wide range of products. Regular but infrequent shuttles from Kandoka provide access to the moon and Kerblam!'s central warehouse for workers and visitors.

Kerblam! has grown far beyond its humble origins as a small start-up company specialising in innovative mapping technology. Kerblam!'s breakthrough came with their patented Pow! teleportation circuits, the design of which is a closely-guarded secret. With their unique selling point of accurate, instantaneous delivery anywhere in the galaxy and their cheery delivery robots, Kerblam! quickly became the most popular delivery company anywhere in existence.

KERBLAM! MAN / TEAMMATE

Concept: Robotic Delivery Helper

Focus: Service

Awareness 3, **Coordination** 3,
Ingenuity 3, **Presence** 4,
Resolve 3, **Strength** 4

Skills: Convince 3, Knowledge 5,
Technology 3, Transport 2

Distinctions: Robot — Armoured body reduces damage by 2. Able to teleport to deliver its goods.

Tech Level: 6

Story Points: 3

ADVENTURE HOOKS

A Kerblam! Man wanders on a desolate planet with an undeliverable package, sending out a distress signal that is blocked by the planet's dust storms. The parcel is marked with a high-level urgency code by a galactic governmental agency — but who is the customer?

Judy, the Head of People, contacts the Doctor for help in stopping a spy sent into the Kerblam! warehouse by a rival company. The spy is not a person, but a sentient virus called Cypher who specialises in industrial espionage. Cypher hijacks Kerblam!'s TeamMates, automated systems and GroupLoop ankle monitors in an attempt to steal the System's location and teleportation technology, and will go through anyone that stands in its way. While the Doctor may not get involved in a simple case of industrial espionage, when workers' lives are in danger, the Doctor feels compelled to step in.

Following the increasing automation of work on Kandoka, mass unemployment and People Power protests has led to the implementation of Labour Laws that mandate a minimum 10% human workforce for all companies. As per Kandokan labour laws, 10% of Kerblam!'s workforce is human and the remaining 90% are the robotic TeamMates that patrol the warehouse. Workers find fulfilling roles in processing items for delivery, maintenance and people management.

Kerblam! Man / TeamMate

The Kerblam! Men are robotic delivery units equipped for long-range personal teleportation, while TeamMates support and monitor the organic workforce in the Kerblam! factory. Their smiling faces, glowing blue eyes, and cheery whistle are instantly recognisable.

Controlled by Kerblam!'s central System, these robots can communicate with it wherever they are in the galaxy and are exceptionally strong and durable. They have a switch for deactivation, but in the unlikely situation that this malfunctions, massive circuit damage will stop them. TeamMates may temporarily power down during a system blackout, but will reconnect as soon as power is restored.

Kerblam!'s automated units obey the commands of the central System without question. The only way to override Kerblam! protocols is by hacking or convincing the System. The System seeks to preserve life, but may take drastic steps (such as killing one person to save many) that a human conscience would find unacceptable.

Pting

The Pting might look adorable, but this diminutive biped is no pet. Living entirely on a diet of inorganic matter and energy, the Pting are hardy little aliens able to survive in complete vacuum. In fact, there is no known way to wound or kill them — the best defence against one of these critters is a stazer, and even this will only stun the Pting for a short time, so rapid retreat is advised. Pting evolved from ordinary, hairless quadrupeds that had to quickly adapt when their homeworld's orbit started to decay, moving closer to its sun. They became tolerant to extreme temperatures, feeding off of molten ore. As their planet cracked apart, they evolved to exist in the vacuum of space, eating almost anything in their path — preferring to feast on highly radioactive minerals. They can sense electromagnetic, radioactive, quantum, and antimatter particles, homing in on them like a hungry predator.

The Pting's sharp claws and teeth are capable of tearing apart nearly any structure. Even touching the Pting is a dangerous prospect, as its skin secretes a venom that is toxic to most species in the galaxy. When sated, the Pting becomes very calm and is most likely to curl into a ball and sleep off its meal, allowing any survivors of its rampage to escape unharmed.

They may, on occasion, gather around a significant discharge of energy or the food-rich environment of a ship graveyard, but a Pting feeding frenzy can be even more destructive than their usual habits and scavengers know to get as far away as fast as possible when they spot Pting near a wreck.

PTING

Concept: Ravenous Space Feeder

Focus: Food

Awareness 4, **Coordination** 3,
Ingenuity 2, **Presence** 2,
Resolve 4, **Strength** 5

Skills: Conflict 1, Subterfuge 3, Survival 5

Distinctions: Pting — Impervious to damage, weapons, explosions, etc. Only seems to be stunned by stazers or other stunning weapons. Can survive in vacuum, and secretes a poison through its skin ((2/**4**/6) for five Rounds. Resist with a Strength + Resolve roll)

Tech Level: Unknown

Story Points: 6

ADVENTURE HOOKS

A pirate space fleet has mastered the ability to contain the Pting and has weaponised them as a living projectile to fire out of ship-to-ship cannons. Not only is this cruel and destructive, but the Doctor believes that a time-travelling scientist has brought Pting-containing technology from the future to give the pirates an undefeatable weapon.

The characters are invited to marvel at the alien menagerie of an eccentric collector on his private bio-hab platform. The prize of the collection is the last Pting, kept in a case flooded with radiation that stuns it but does not feed it. When a power failure causes the Pting to escape, it runs riot and threatens to bring the entire bio-hab crashing down. A relative of one of the characters has undergone a sudden personality change, taking up a career in politics, turning their shyness into charisma. A little investigation reveals that their political campaign is being sponsored and shaped by Harmony Shoal, and soon the Shoal is looking to turn the relative into their latest host body. The characters must infiltrate the Shoal's aquarium ship and save the Shoal's new pet human from becoming a vessel for an alien brain.

The Shoal homeworld is in danger. In revenge for the theft of the Halassi Androvar diamond, a splinter group of Halassi have unleashed a genetically-engineered disease upon the Great Shoal. The Shoal are forced to appeal to the Doctor for help in saving their people, but despite the diamond having been returned, the Halassi government is in denial about this fanatical group's actions.

Shoal of the Winter Harmony

The parasitic brains known as Harmony Shoal are a strange species of life that evolved to outgrow their bodies, becoming an independent life form.

A disembodied brain with eyes, they quickly realised they needed bodies after all, and used their advanced knowledge of surgery to assume control of a bodily host. As floating brains in jars, members of the Shoal are defenceless and easily destroyed, making the acquisition of suitable vessels their highest priority.

When the Shoal identifies a suitable vessel, they cut the host's head in half diagonally, remove their brain, and replace it with the brain of a Shoal, a process that can be completed surprisingly fast. The visible after-effects of this process vary: the host undergoes cellular degeneration inside, but the only outward signs are a scarred cut across the face and an unusual reflective sheen to their eyes. Over time, hosts may leak bright blue fluids from their nose or eyes and gain a pallid, ghoulish complexion. One advantage of using host bodies is a handy storage space inside the cranium: the Shoal has been known to carry all sorts of things inside their hosts' heads, including weapons and small pieces of valuable technology, such as credit transfer orbs.

The Shoal always work in harmony, but they also operate as independent entities without a collective consciousness or telepathic network. While in host bodies, they are forced to use verbal communication, but maintain a certain instinctive awareness of one another when in the same physical space.

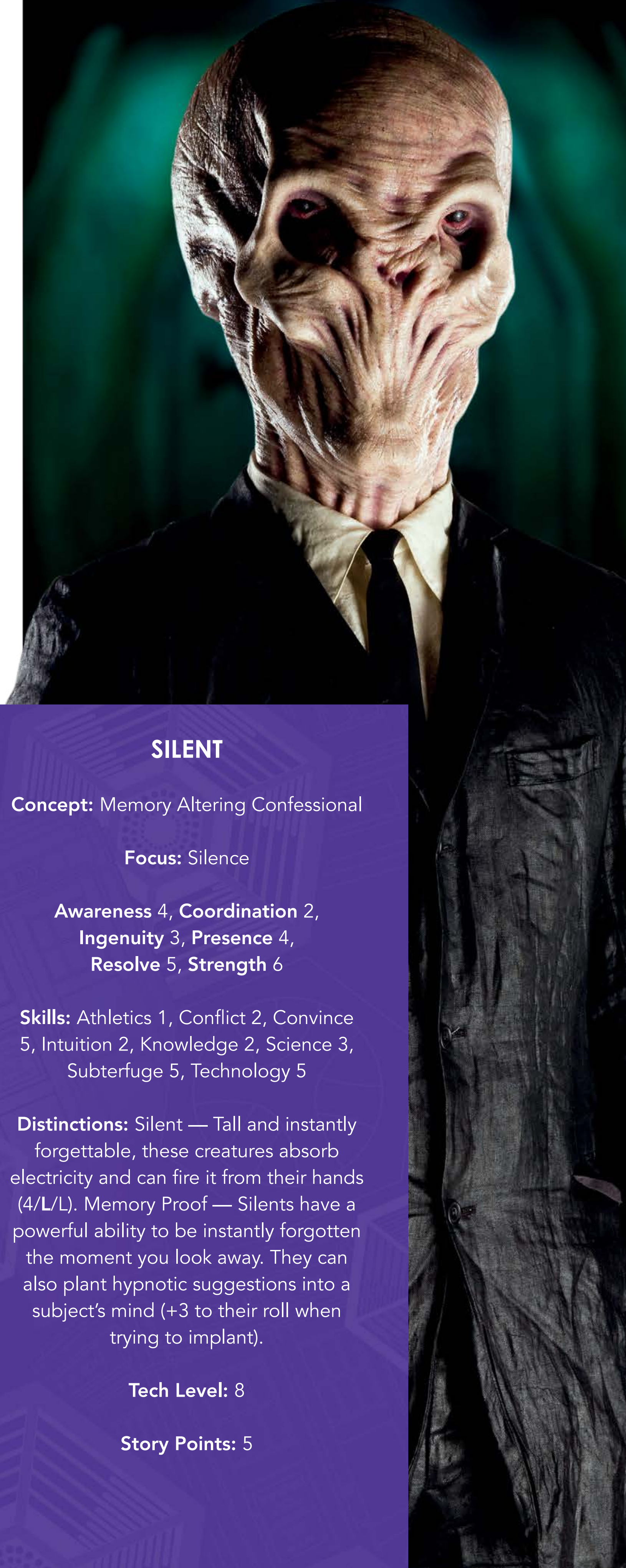
After spending years setting up the Harmony Shoal Corporation, the Shoal positioned a damaged freighter ship in orbit over New York. Their plan was to crash the freighter into the city, where it would destroy most of it and leave only the Harmony Shoal building standing. The Shoal would then welcome heads of state into their safe buildings, replacing their brains so the Shoal could take over the world. With their plans foiled and their facilities under investigation by UNIT, the Shoal retreated from Earth. However, one Shoal operative formerly inside the body of Dr Sim, remained — taking over the body of a UNIT soldier. What happened to that UNIT soldier?

(The Church of) Silence

The Church of the Papal Mainframe is a vast organisation that, working alongside the Time Agency, maintains the peace in the galaxy. However, the church appears more of a military organisation than a religious one at first sight. It has a vast army of soldiers called 'clerics' who are sent on a variety of missions across the galaxy in the church's name. Their missions range from counter insurgency, anti-terrorism, defence, and peacekeeping operations. While the church insists its clerics are a force for stability, it does not shrink from running battlefield operations and black ops.

As the Time Agency fell apart, the Church of the Papal Mainframe, under the leadership of Mother Superious Tasha Lem, rose as the power for humanity. Given the exceptional technology at its command, and an understanding of time travel, the Church of the Papal Mainframe was one of the greatest powers in the galaxy. While it did not pursue an expansionist policy for humanity, it remained a potent military power that few would risk challenging. However, as well as guarding the safety of humanity, it also served to protect and support their spiritual needs. The cleric soldiers were also priests, and were able to run services and advise on spiritual matters.

The church underwent a significant change during the siege of Trenzalore. It was one of many powers to send a fleet to the planet upon discovering it was transmitting a signal from the Time Lords. To bring Gallifrey and the Time War back to the galaxy would cause untold destruction and misery. Many powers, such as the Daleks and Cybermen declared the planet should be destroyed. But there were also people on Trenzalore, and the Doctor refused to allow them to be hurt.



SILENT

Concept: Memory Altering Confessional

Focus: Silence

Awareness 4, **Coordination** 2, **Ingenuity** 3, **Presence** 4, **Resolve** 5, **Strength** 6

Skills: Athletics 1, Conflict 2, Convince 5, Intuition 2, Knowledge 2, Science 3, Subterfuge 5, Technology 5

Distinctions: Silent — Tall and instantly forgettable, these creatures absorb electricity and can fire it from their hands (4/**L**/L). Memory Proof — Silents have a powerful ability to be instantly forgotten the moment you look away. They can also plant hypnotic suggestions into a subject's mind (+3 to their roll when trying to implant).

Tech Level: 8

Story Points: 5

As the Doctor defended the planet, the Church would only protect the planet as long as the Doctor refused to answer the Time Lord's question. Tasha Lem declared the Church would from henceforth be known as the Church of the Silence and dedicate itself to ensuring 'silence will fall' and the Doctor's name would never be spoken.

To this end, the church genetically crafted a new species of priests called 'the Silence' who would serve to maintain this secrecy. Anyone who saw one of these creatures would remember nothing of them the moment they stopped looking at them. They could move in secret into any civilisation and manipulate it to protect the new goals of the Church. They could also hear confession, the nature of which would be forgotten even by the supplicant themselves.

The siege of Trenzalore continued for nearly 300 years, and in that time another form of time war developed. One chapter of the Church, led by Madame Kovarian, took matters into their own hands, deciding that killing the Doctor was the only way to ensure her name was never spoken. The agents of the Kovarian chapter returned to the Doctor's past and developed a complex plan to create an agent who might get close to the Doctor for an assassination. They kidnapped the Doctor's companion Amy Pond and replaced her with a duplicate. Even Amy was unaware she was a prisoner. They stole her child, Melody, when she was born and raised her as an assassin.

While River Song (Melody Pond) managed to avoid killing the Doctor, the Kovarian chapter had managed to establish the Doctor's death as a fixed point in time. River's refusal to complete this exceptionally complex circle of events caused a massive breach in time, with every timeline collapsed into one huge mess of moments colliding against each other. At the centre of all the chaos was the Doctor's TARDIS, in a constant time loop of destruction, feeding an almost infinite amount of energy into the decaying system and keeping the Universe from total destruction. As you might expect, the Doctor managed to rescue River Song, put the Universe back together and destroy the Kovarian chapter, and still have time for a cup of tea. However, all this was before the Doctor even went to Trenzalore in the first place. Ironically, it is quite possible the Kovarian chapter's manipulations are what caused the crack in time the Time Lords found, which began the whole series of events.

With the Kovarian order and their allies purged, the Church remains. Proving adept at recreating itself to answer the needs of its people, it may well become something new, perhaps not even a church.

Sontarans

The Sontarans were developed by the Kaveetch in response to attacks by their great enemy, the Rutans. The Kaveetch needed warriors who were hardy enough to survive the high gravity of Sontar while being dedicated and powerful enough to protect their planet with their lives. They needed to have tactical minds that could undermine the Rutan infiltration schemes and the resourcefulness to react to any situation. The result was the Sontarans, and the Kaveetch setup cloning factories across the moon of Sontar to produce their new warriors.

The Sontarans are formidable warriors. While a few variations exist, almost all Sontarans are stocky with greyish or brownish skin, bulbous heads with no hair and hands consisting of two fingers and a thumb. They are stronger and more resilient than many other species due to the high gravity on Sontar but can be clumsy due to their heavier builds. Built to survive, Sontarans have remarkable stamina, allowing them to use heavy armour that would be unwieldy for a less muscular species. While they do not have any innate powers, they wield advanced weaponry such as laser rifles and a variety of melee weapons and fragmentation grenades.

ADVENTURE HOOKS

A Sontaran soldier called Strat wishes to redeem his batch in the eyes of Sontaran high command and needs help to disrupt a major communications relay that has been hijacked by the Rutans to coordinate their attacks on the Sontaran Fleet. While Strat wishes to destroy the facility entirely, many workers at the facility are not Rutan infiltrators.

A thief has stolen the Sontaran genetic code used in the cloning factories, for the Rutans who are employing an Earth geneticist to create their own Sontaran spies. The thief has fled to Earth in a shuttle that crash landed, hotly pursued by a Sontaran ship crewed by a general who threatens to kill anyone who stands in their way. The Rutans could do terrible things with the genetic code, but the Sontarans are likely to kill the thief if they get hold of him.

They also have devices capable of discharging powerful energy beams and even hypnotising people. They survive by consuming pure energy, meaning they are more adaptable than many other armies, regulated by a vent on their armour. However, this strength can also be a weakness, as causing damage to the regulating energy vents on Sontaran armour can disrupt or even kill them.

Sontarans are created for battle and trained from hatching to fight in whatever conflict they can find. They have waged an ongoing war against the Rutans for millennia and will take any option that gives them an edge over their eternal enemy, travelling in great spherical ships across the galaxy. They have conquered a multitude of planets to use as cloning factories, killing their inhabitants, marching into battle with their famous warcry, 'Sontar-ha!' Sontaran military tactics range from straightforward battles to complex and subtle infiltration. Sontarans take the act of saving their lives very seriously, becoming indebted to the person who saved them until they can repay the act. They are stoic in defeat and no offers of money, power or their lives could persuade them to give information on their own people.

To Sontarans, their status is key: the failure of one Sontaran reflects on their entire clone batch. They become obsessed with the idea of reclaiming their honour. Sontarans who have been shamed and stripped of their honour within Sontaran society may act as medics, mercenaries, or on rare occasions, may form a sufficient bond with members of other species to commit themselves to their causes. The most notable is Commander Strax, who worked with the Paternoster Gang in 19th century London and came to care for his non-Sontaran friends.

As the Sontarans reproduce through cloning technology, all Sontarans are a single gender and as a result often struggle to tell the multiple genders of other species apart. They consider biological reproductive systems to be inferior ways of propagating a species. Sontarans use weakness as an insult and tell those they respect that they look forward to killing them on the battlefield.

SONTARAN

Concept: Bred for War

Focus: Glory!

Awareness 3, **Coordination** 4, **Ingenuity** 3, **Presence** 4, **Resolve** 6, **Strength** 6

Skills: Athletics 2, Conflict 5, Convince 2, Intuition 1, Medicine 1, Science 4, Subterfuge 3, Survival 4, Technology 2, Transport 3

Distinctions: Sontaran — Clad in strong body armour (reduces damage taken by 5) they are tough and able to withstand injury (reduce damage that gets through the armour by another 2). They are relentless, thorough, and fear nothing.

Weapons: Sontaran Rifle (4/**L**/L) and Sontaran Shock Staff (S/**S**/S)

Tech Level: 7

Story Points: 3–5

The Rutans

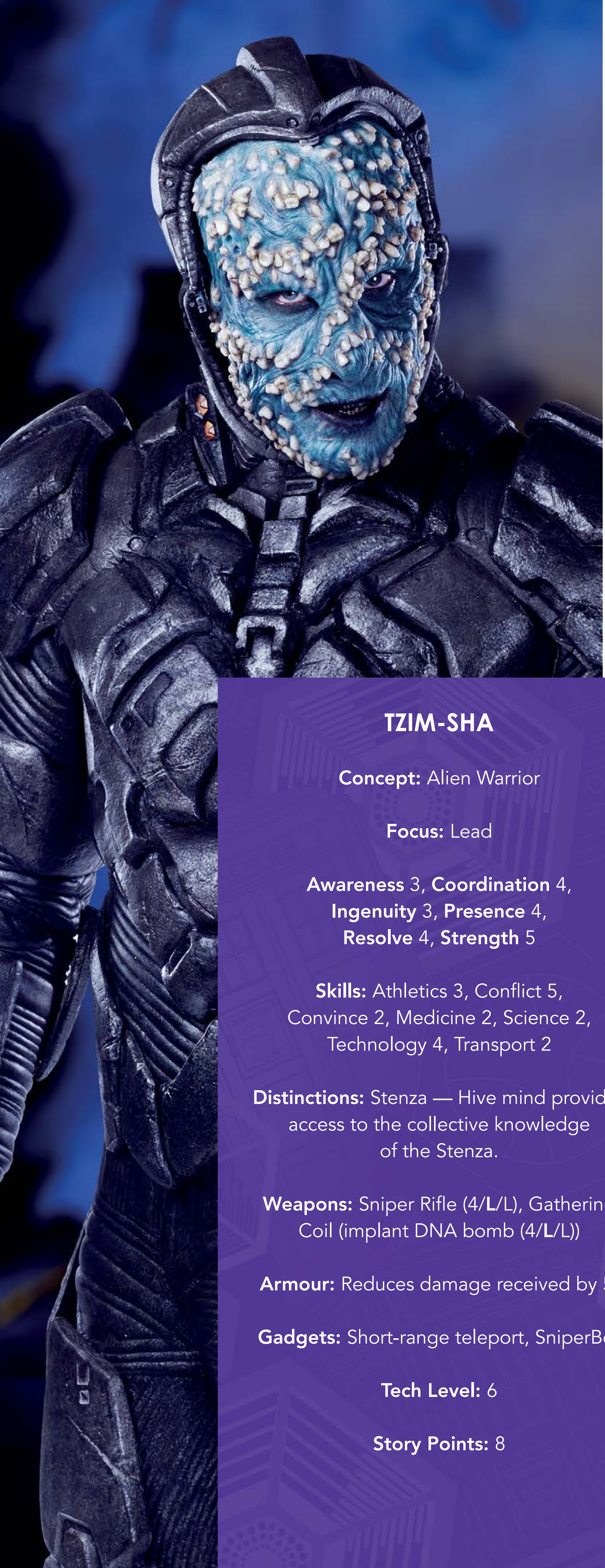
Also known as the Rutan Host, these jellyfish-like aliens have fought a war against the Sontarans for thousands of years. Their eerie, green glow and ability to float or cling to most surfaces by their tentacles makes them a creepy species to encounter. Their evolution from aquatic life forms means that they can climb quickly, are able to fit through small spaces and can survive in nearly any environment, though they prefer cold temperatures. Their most unnerving ability is their talent for shapeshifting. Given enough time to study and dissect another sentient being, the Rutan can shapeshift into them. They use this ability to infiltrate worlds, gather information, and sabotage enemy bases of operations. Rutan technology operates on crystalline structures and their vehicles can camouflage themselves by mimicking their environment. They can also use powerful electric shocks to disable or kill their enemies, absorb bioelectricity to sustain themselves, and redirect it into a shield capable of absorbing projectiles or energy attacks. The Rutan Host is coordinated by their queen on their icebound homeworld, Rutan III.

SONTAR

Sontar is a harsh world with deserts and plains, though inhabitable by other species that can stand the increased gravity, six times that of the Earth. The Sontarans built structures across the planet dedicated to their warlike culture: vast training grounds, weapon labs, space docks, and the Hall of Fallen Heroes. To be memorialised in this hall is one of the greatest honours a Sontaran can achieve.

The Stenza

Hailing from a freezing planet 5,000 galaxies from Earth, the Stenza are a species of alien warriors whose cruelty has made them feared throughout the Nine Systems. The Stenza hive mind provides a vast archive of knowledge, while their armoured suits and access to advanced technology allow them to conquer all civilisations they come across.



TZIM-SHA

Concept: Alien Warrior

Focus: Lead

Awareness 3, **Coordination** 4,
Ingenuity 3, **Presence** 4,
Resolve 4, **Strength** 5

Skills: Athletics 3, Conflict 5,
Convince 2, Medicine 2, Science 2,
Technology 4, Transport 2

Distinctions: Stenza — Hive mind provides access to the collective knowledge of the Stenza.

Weapons: Sniper Rifle (4/**L**/L), Gathering Coil (implant DNA bomb (4/**L**/L))

Armour: Reduces damage received by 5.

Gadgets: Short-range teleport, SniperBot

Tech Level: 6

Story Points: 8

They are driven by the desire for victory by any means, and failure only drives a Stenza to focus on revenge with single-minded fury.

The Stenza's competitive society means that they value their pride highly — riling the anger of a Stenza is unwise, as they will undoubtedly lash out. They despise other species and take pleasure in taunting them into violence. Taking a path of non-violence is alien to the Stenza mindset, as they see inaction and compassion as weakness. Physically, the Stenza are strong and athletic, able to scale tall structures with ease and displaying great endurance while on the hunt. Their unique adaptations to the hostile environment of their homeworld make the Stenza able to kill other species with an icy touch.

Their society is based on the accumulation of hunting trophies, with their leaders selected through a hunting ritual. The Stenza are challenged to locate and capture a randomly selected creature without weapons or assistance. This 'trophy' is locked into a stasis chamber for all eternity. Those who stand between the Stenza and their quarry die quickly and brutally. Stenza warriors remove items from their victims such as teeth, and graft these onto their bodies as a sign of pride.

The Stenza declare themselves conquerors of the Nine Systems. Many of the planets and peoples within those systems bear the marks of their cruel invasions. The city planet of Albar was once a bustling hub, crammed with rusting high rises, until the Stenza 'cleansed' half the population and the rest fled in fear, leaving a wasteland. When the Stenza heard of the famed science academies of Desolation, they held the families of kidnapped scientists hostage and forced them to develop terrible weapons. Their experiments scorched the plains of Desolation and ravaged the ecosystem.

Stenza technology is extremely advanced, including short-range teleportation, recall circuits, bio-weapons, robots and containment stasis fields. Their SniperBots are implacable enemies, but perhaps more horrifying are the bio-engineered species, such as the Remnants, creatures that feed on fear. The Stenza are also known for their subtler innovations designed to disable a planet's

technology. The Gathering Coil is a mass of bio-tech cables, a semi-species that can gather data and implant DNA bombs inside living beings. A Stenza can absorb data from the Gathering Coil through physical contact but also risks absorbing any physical objects injected into the Coil, making it possible to sabotage Stenza infiltrators with DNA bombs or other small devices. Stenza warriors undertake their hunts in transport pods that bring them to a location near to their quarry, returning to their homeworld by a recall circuit.

Although the Stenza homeworld is 5,000 galaxies away from Earth, they consider the planet a game reserve for their leadership ritual. This went largely unnoticed until the leadership ritual of the ruthless and cunning warrior Tzim-Sha. His illegal use of a Gathering Coil to track his target brought him to the attention of the newly-regenerated Doctor, who gave the Stenza the nickname 'Tim Shaw'. Tzim-Sha's ambition not only caused him to try and cheat his own leadership ceremony but also to implant DNA bombs in the Doctor and her companions.

ADVENTURE HOOKS

During the dying days of the Martian civilisation, the Ice Warriors colonised the ice-bound planes of the planet Jadryn, bringing with them the most dangerous weapon their people could conceive of. The Doctor and her companions are caught in the middle of a war between two of the greatest warrior species in space and time. If the Stenza obtain the Ice Warrior weapon, they will be unstoppable — and the Ice Warriors will protect it at any cost, even if it means destroying all life on Jadryn.

In the aftermath of Tzim-Sha's visit to Earth, a hacker retrieves pieces of the Gathering Coil and plugs them into a computer, only to realise that he has accidentally tapped into the Stenza hive mind. While the hacker attempts to pierce the 139 layers of data (seven of which do not make sense), the Gathering Coil builds itself a robot body. Believing itself to be a Stenza warrior called 'the First', the robot attempts to conquer Earth.

The characters are saved seconds before death and teleported to a forest. They quickly realise that this is a Stenza game reserve on one of their conquered planets. Run by Rrak-Crul, the Stenza Master of the Hunt, the game reserve boasts aliens of all kinds for the Stenza to hunt. Quarry that survives to the next sunrise is returned to their planet. Can the characters persuade the other targets to work together, or will it be survival of the fittest?

Fortunately, the Doctor was able to turn the DNA bombs back on Tzim-Sha and transport him half a galaxy away, to the planet of Ranskoor Av Kolos, where he began to plot his next move.

Still determined to lead, even in exile, Tzim-Sha saw untapped potential in the duospecies who lived on Ranskoor Av Kolos, the Ux. Their dimensional manipulation abilities paired with Tzim-Sha's access to the hive mind history of Stenza technology allowed him to achieve the great ambition of the Stenza: to capture whole civilisations. By convincing the Ux that he was their creator god, Tzim-Sha exploited their power and dedication to capture planets in stasis crystals that destroyed their populations. He also kept his own trophy chamber, made up of members of the crew who managed to steal a planet from his collection. Even the fleet of ships by the Congress of the Nine Planets could not defeat Tzim-Sha and their remains litter Ranskoor Av Kolos.

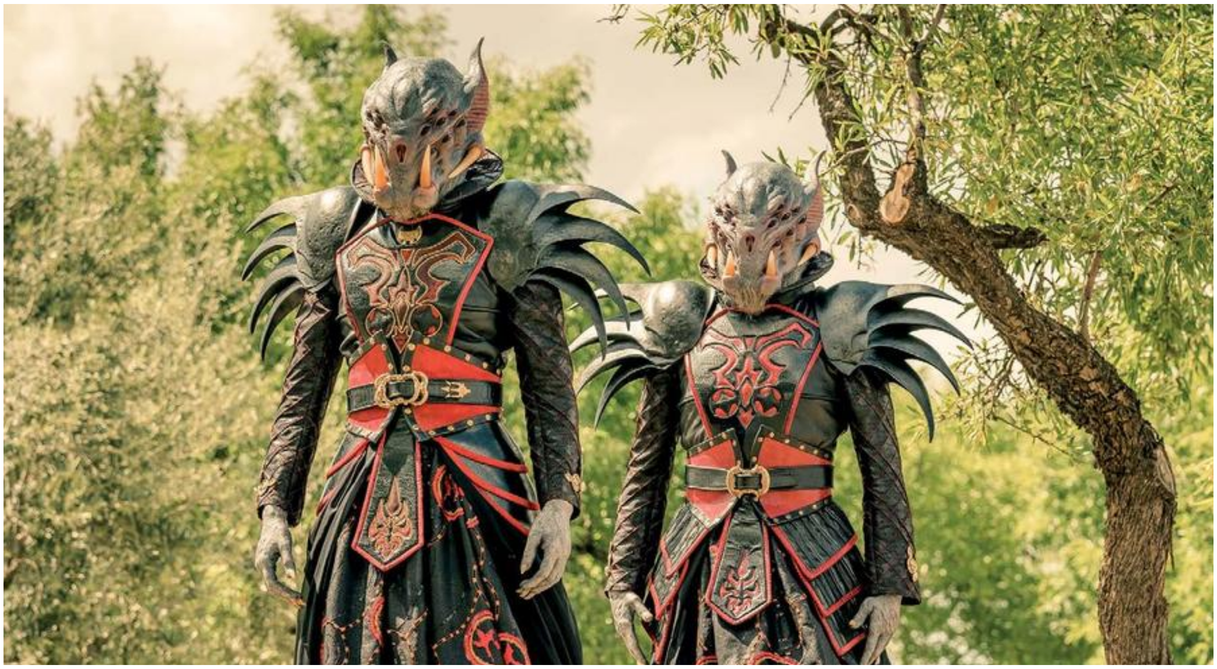
While Tzim-Sha has been imprisoned in one of the Stenza's own trophy chambers, his people continue to wage brutal war across the Nine Systems.

Thijarian

The Thijarians were feared assassins — a tall and intimidating species with bat-like ears, greyish-blue skin, tusks and multiple sets of eyes. In ancient times, the Thijarians honed their species into the perfect assassins, possesing have an eerie stillness and the ability to communicate telepathically, though this causes pain to many other species.

They were the ultimate assassins — able to transmat into locations, as silent as the stillest night, and dispatch their target so quickly, so painlessly, that their skill became the stuff of legend and folklore. They hunted across the stars, while on their homeworld of Thijar the various hives remained locked in feudal disputes for territory.

A sudden, cataclysmic event utterly destroyed the planet of Thijar, leaving only dust and debris. No one knows what happened; it could have been the Thijarians themselves as the result of a feudal war. Legends say it was destroyed by the Great Vampires. Only the Thijarians who were travelling survived the destruction of their homeworld — a small percentage of their species. They spent a hundred generations sifting the dust of their homeworld to honour their dead.



They were changed to their very core. The remaining Thijarians thought of all those who had died unwitnessed and unmourned — without being honoured. They venture out into the stars, through space and time, preserving the memories of those who die unmourned.

Thijarians bear witness to fields of battles, massacres, and plagues. They do not interfere, only witness, for trying to save the dead would dishonour them. They are now the silent witnesses to those who would fall alone and unacknowledged. They recover the bio-signatures of the dead to store in their memorial hive ship; data ghosts that will be remembered and honoured forever.

ADVENTURE HOOKS

In rural England, the characters hear about a local legend: a strange moor where wanderers find themselves having lost time. Some claim to have seen a demonic dog roaming the moor by night, while others have heard voices in their minds telling them to flee. Investigations lead the characters to the Thijarians, who have travelled to the moor for one last hunt. They have set up transmat locks around the moor to keep humans safe from the legendary Shuck, a teleporting, alien hound that consumes the souls of those it encounters.

The characters come across a young pilgrim on a space station who is being chased by a group of assassins. He is secretly the Emperor of one of the Nine Systems, recently crowned following the tragic murder of his father. The young Emperor has run away from home to seek out the Thijarian hive and speak with whatever remains of the old Emperor, in the hopes of discovering who killed his father. Can the characters protect the young ruler long enough for him to get the answers he seeks?

THIJARIAN

Concept: Telepathic Witness

Focus: Honour the Dead

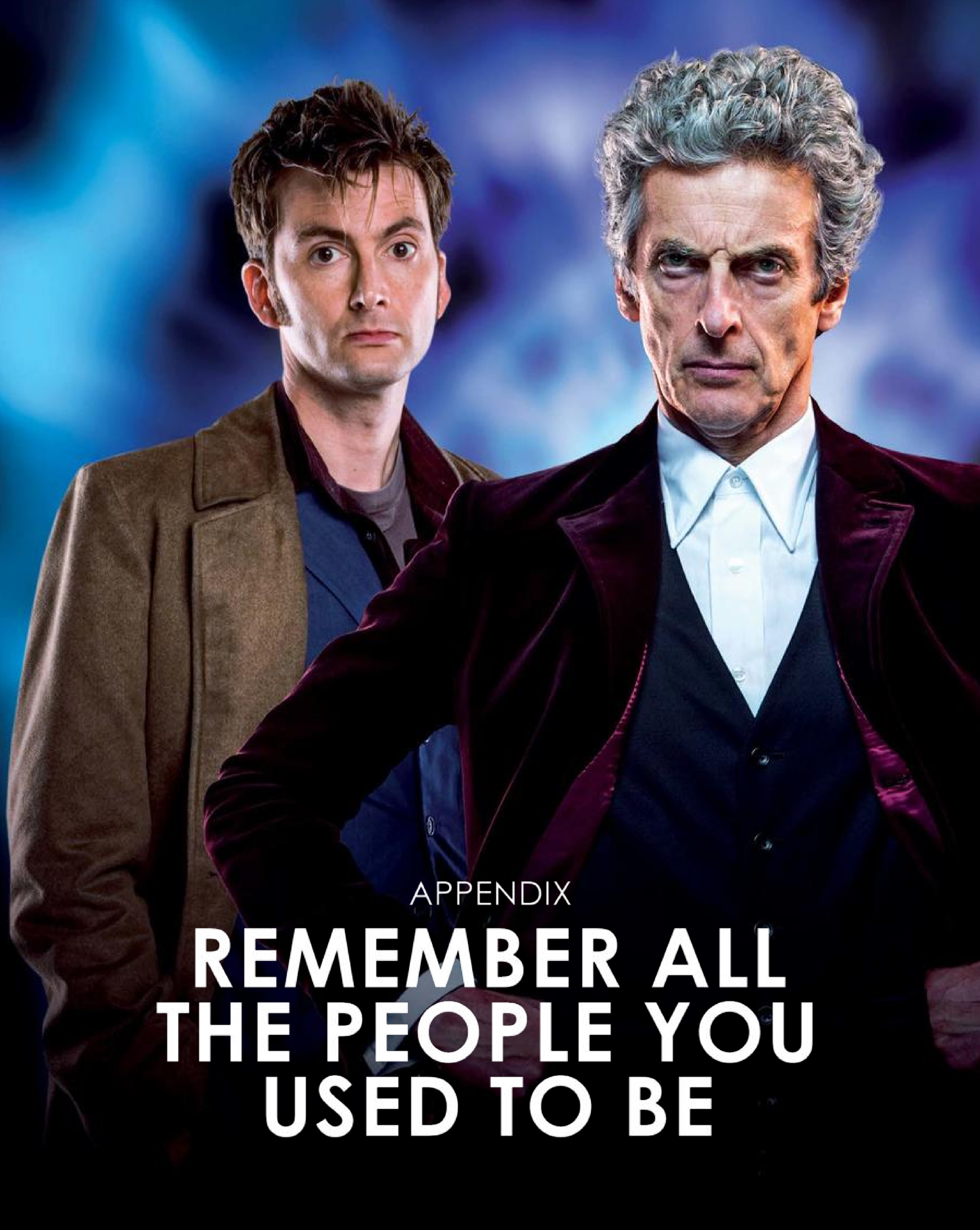
Awareness 4, **Coordination** 3,
Ingenuity 3, **Presence** 2,
Resolve 3, **Strength** 4

Skills: Athletics 2, Conflict 3, Knowledge 3, Medicine 2, Technology 3, Transport 2

Distinctions: Telepathic

Tech Level: 6

Story Points: 6



APPENDIX

REMEMBER ALL THE PEOPLE YOU USED TO BE

Converting from First Edition to Second Edition

For some players, **Doctor Who: The Roleplaying Game** may be their first experience in tabletop roleplaying games. For others, they may have been playing these types of games for many years. In fact, there's probably a good portion of the players reading this who have not only played a handful of games before, but have already played the previous edition of the **Doctor Who** game.

If you've been playing for a while with some great characters that you've grown to love, but want to update your game to the newly regenerated Second Edition, converting the characters from the First Edition to this is pretty easy. You can probably already do it yourself, but if you want a little guidance, follow the steps below to convert your characters to Second Edition.

Concept and Focus

These are both new to Second Edition. By now, if you've been playing your character for a few adventures, you've already got a bit of an idea of who it is you've been playing. You've a feel for their motivations, their drives, and their limitations. You will need to come up with a punchy, descriptive Concept, and a word that best summarises your drive and motivation; your Focus. You can read more about your character's Concept on page 25 and their Focus on page 28.

Attributes

This is the especially easy part, as Attributes are exactly the same as before. Simply pencil them in on the new character sheet with the same values.

Skills

Skills are almost the same as First Edition with just a couple of changes. The Fighting and Marksman Skills have effectively merged into one in the Second Edition, becoming Conflict. To keep to the twelve Skills, the Intuition Skill has been added and is completely new. To convert from First to Second Edition you can add up the total number of Skill Points your character has across all twelve Skills and redistribute them as best suits.

Or, even easier, simply add your Fighting and Marksman Skills together, and distribute these points between Conflict and Intuition. Try to ensure that the points are distributed between the new Skills in a way that suits the character.

Traits

This is probably the biggest change between editions — where have the Traits gone? In most of the cases, Traits were tiny details that offered a small bonus to a handful of rolls, and sometimes never came into play. If the Traits modified rolls, for something like a phobia or a weakness, this easily carries over by making a note of this aspect of the character on the sheet and roleplaying it if the situation arises. If the Gamemaster decides that a roll is easier or more difficult due to this, they can consider the roll at an Advantage or Disadvantage if it suits.

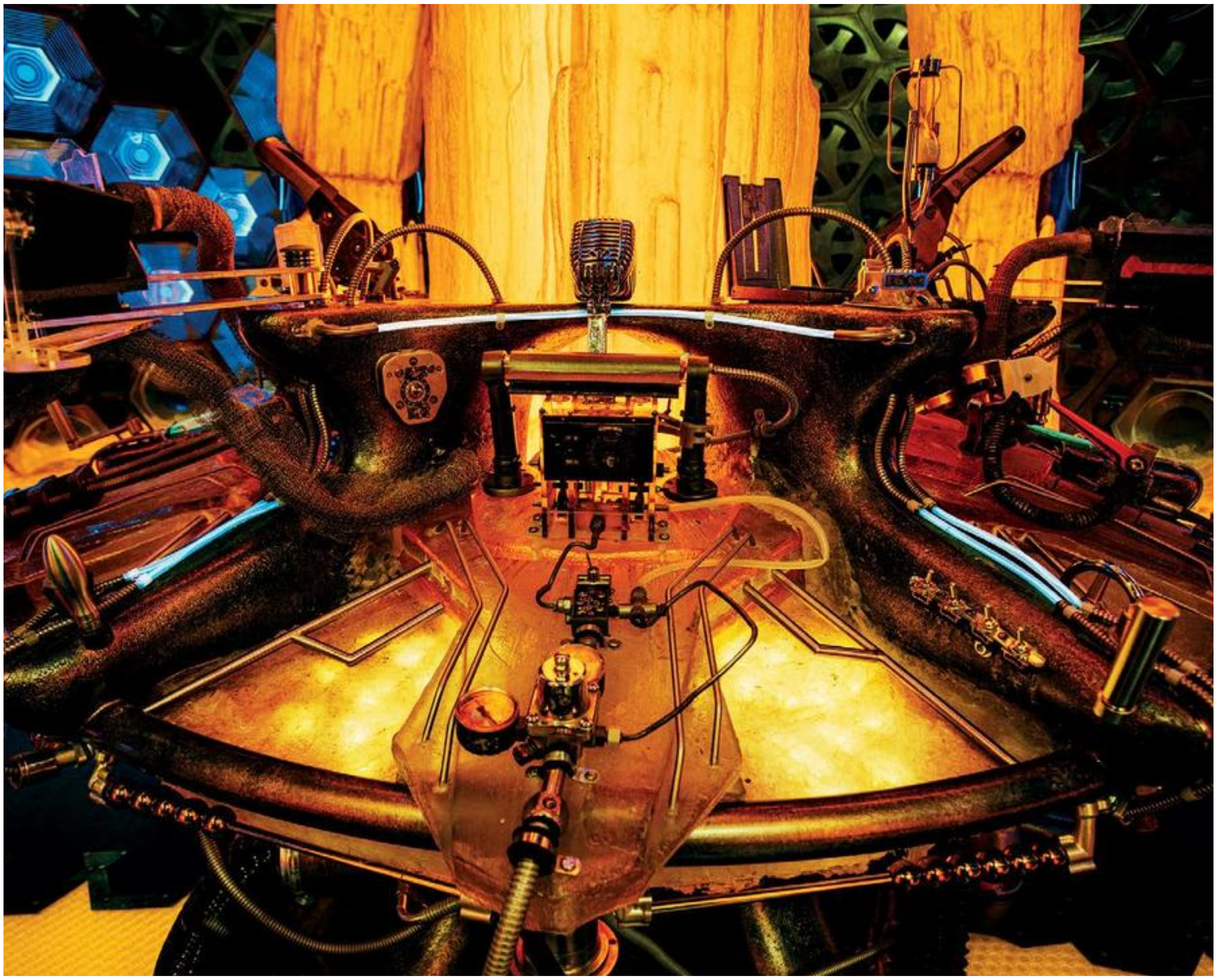
However, some of these Traits were big deals, like the Special Traits that determined alien abilities, powers, or other weirdness. If the Trait was something major like this, the effect can be replicated with a Distinction. Whatever special ability (or abilities) this Distinction provides, ensure that there is a downside to it. For more information on creating Distinctions and how they work, see page 46.

Gadget Traits

In a similar way, Gadgets have lost their Traits as well, to be replaced by Distinctions that determine their special abilities that make them stand out from simple tools or equipment. Either use the example Gadgets provided (see page 123) or convert the Traits to Distinctions in the same way as a character.

Experiences

Rather than using the tables in character creation, since your character has already been out adventuring across the stars, consider some of their most recent adventures. Have they done something that has really stood out? This is a great opportunity, to recap the past few adventures as a group. Pick a couple of exceptional moments where characters have gone above and beyond to help other people, or did something that was cool and exciting that the other players really enjoyed.



Also pick something great that the whole group did, just as you would at the end of an adventure (see page 58), but consider the last game or two you've already played. At the end of this process you should have a couple of Experiences for your character from recent adventures, and at least one Group Experience. The Gamemaster can increase the number of Experiences if your 'Team TARDIS' has been adventuring for a long time.

Short- and Long-Term Goals

Your original character will have a Personal Goal. In most cases, your character's original Personal Goal can translate over to become their Long-Term Goal. Consider your character's new Long-Term Goal, and choose something that is more achievable in the short-term that will aid you towards accomplishing the big dream. You can find out more about these Goals on page 57.

Recalculate Story Points

Other than copying over things like your character's Tech Level, and any little details, the final element is your character's Story Points. Like in the original game, your starting Story Points are usually 12 unless your character has any special abilities. Originally, Special Traits decreased the amount of Story Points. In this Second Edition, start your character's base Story Point level to be 12 as normal, then decrease this value by two for every Distinction your character has, and by one for every Distinction any Gadget your character carries.

And that's it! You're good to go. Next stop? Everywhere!

BBC
DOCTOR WHO
THE ROLEPLAYING GAME
SECOND EDITION

CHARACTER SHEET

CHARACTER NAME The Doctor

CONCEPT Doctor

FOCUS Kindness

HOMEWORLD Gallifrey **TECH LEVEL** 10

SHORT-TERM GOAL To get through the day without anyone dying

LONG-TERM GOAL Show every wonder of the universe to everyone

DISTINCTIONS

Time Lord – you have an innate connection to time, and can feel when it is wrong.

Experienced

Traveller – you have been to a lot of places, meaning you have a lot of friends, and enemies, littered across the galaxy.

STORY POINTS

3

ATTRIBUTES

AWARENESS	4	○○○○○○○○○○
COORDINATION	4	○○○○○○○○○○
INGENUITY	9	○○○○○○○○○○
PRESENCE	5	○○○○○○○○○○
RESOLVE	5	○○○○○○○○○○
STRENGTH	2	○○○○○○○○○○

SKILLS

		SPECIALISATIONS
ATHLETICS	3	
CONFLICT	3	
CONVINCE	4	
CRAFT	2	
INTUITION	4	
KNOWLEDGE	6	
MEDICINE	3	
SCIENCE	5	
SUBTERFUGE	3	
SURVIVAL	3	
TECHNOLOGY	6	
TRANSPORT	4	

EXPERIENCES

EQUIPMENT

Sonic Screwdriver – Distinctions: **Scan** (tricky controls), **Transmit** (limited range), **Unlock/-Seal** (cannot open deadlock seals)
Story Points: 3

CONDITIONS

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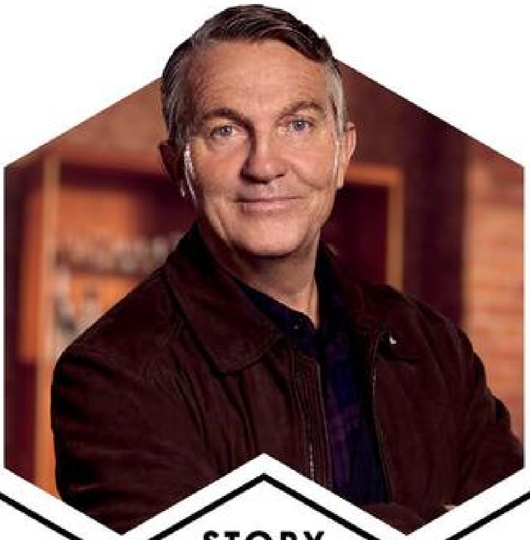
BBC
DOCTOR WHO
THE ROLEPLAYING GAME
SECOND EDITION

CHARACTER SHEET



CHARACTER NAME Graham O'Brien

CONCEPT Retired Bus Driver

FOCUS Compassion

HOMEWORLD Earth

TECH LEVEL 5

SHORT-TERM GOAL To keep having adventures while he still can

LONG-TERM GOAL To come to terms with the death of his wife

STORY POINTS

12

DISTINCTIONS

ATTRIBUTES

AWARENESS	3	○○○○○○○○○○
COORDINATION	2	○○○○○○○○○○
INGENUITY	3	○○○○○○○○○○
PRESENCE	4	○○○○○○○○○○
RESOLVE	4	○○○○○○○○○○
STRENGTH	2	○○○○○○○○○○

SKILLS

		SPECIALISATIONS
ATHLETICS	1	
CONFLICT	2	
CONVINCE	2	
CRAFT	2	
INTUITION	3	
KNOWLEDGE	3	
MEDICINE		
SCIENCE	1	
SUBTERFUGE		
SURVIVAL		
TECHNOLOGY	1	
TRANSPORT	3	

EXPERIENCES

EQUIPMENT

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DOCTOR WHO
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SECOND EDITION

CHARACTER SHEET

CHARACTER NAME Yasmin Khan

CONCEPT Probationary Police Officer

FOCUS The Law

HOMEWORLD Earth **TECH LEVEL** 5

SHORT-TERM GOAL To see more of the universe

LONG-TERM GOAL To find out what she really wants to do with her life.

STORY POINTS

12

DISTINCTIONS

ATTRIBUTES

AWARENESS	2	○○○○○○○○○○
COORDINATION	4	○○○○○○○○○○
INGENUITY	3	○○○○○○○○○○
PRESENCE	3	○○○○○○○○○○
RESOLVE	3	○○○○○○○○○○
STRENGTH	3	○○○○○○○○○○

SKILLS

		SPECIALISATIONS
ATHLETICS	3	
CONFLICT	3	
CONVINCE	2	
CRAFT		
INTUITION	3	
KNOWLEDGE	2	
MEDICINE		
SCIENCE	1	
SUBTERFUGE	2	
SURVIVAL		
TECHNOLOGY	1	
TRANSPORT	1	

EXPERIENCES

EQUIPMENT

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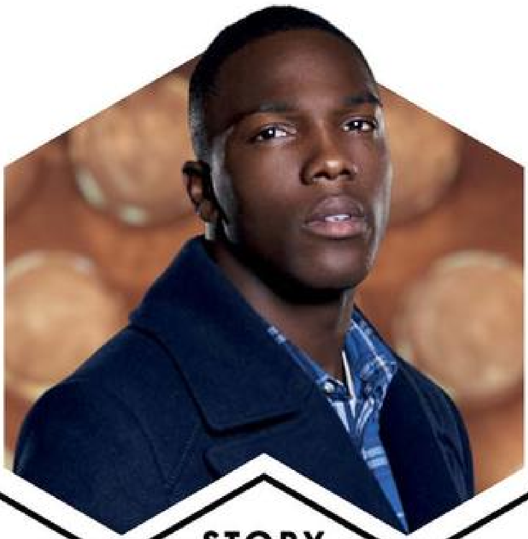

CHARACTER SHEET

CHARACTER NAME	Ryan Sinclair
CONCEPT	Trainee Electrical Engineer
FOCUS	Hope
HOMEWORLD	Earth
TECH LEVEL	5
SHORT-TERM GOAL	Deal with and manage his dyspraxia.
LONG-TERM GOAL	Be part of a family he can really trust again.

STORY POINTS

12

DISTINCTIONS

ATTRIBUTES

AWARENESS	4	○○○○○○○○○○
COORDINATION	1	○○○○○○○○○○
INGENUITY	3	○○○○○○○○○○
PRESENCE	3	○○○○○○○○○○
RESOLVE	4	○○○○○○○○○○
STRENGTH	3	○○○○○○○○○○

SKILLS

		SPECIALISATIONS
ATHLETICS	2	
CONFLICT	2	
CONVINCE	3	
CRAFT		
INTUITION	3	
KNOWLEDGE	2	
MEDICINE		
SCIENCE	1	
SUBTERFUGE	1	
SURVIVAL		
TECHNOLOGY	2	
TRANSPORT	2	

EXPERIENCES

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CHARACTER SHEET

CHARACTER NAME

CONCEPT

FOCUS

HOMEWORLD **TECH LEVEL**

SHORT-TERM GOAL

LONG-TERM GOAL

STORY POINTS

DISTINCTIONS

ATTRIBUTES

AWARENESS ☐ ○○○○○○○○○○
COORDINATION ☐ ○○○○○○○○○○
INGENUITY ☐ ○○○○○○○○○○
PRESENCE ☐ ○○○○○○○○○○
RESOLVE ☐ ○○○○○○○○○○
STRENGTH ☐ ○○○○○○○○○○

SKILLS

		SPECIALISATIONS
ATHLETICS	☐	
CONFLICT	☐	
CONVINCE	☐	
CRAFT	☐	
INTUITION	☐	
KNOWLEDGE	☐	
MEDICINE	☐	
SCIENCE	☐	
SUBTERFUGE	☐	
SURVIVAL	☐	
TECHNOLOGY	☐	
TRANSPORT	☐	

EXPERIENCES

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